

THE UNIVERSITY OF NORTH DAKOTA

GRAND FORKS

CD
1/24/64

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York City, New York

Dear Mrs. Halpert:

A number of weeks ago I took the liberty of forwarding a group of forms to your gallery under a cover letter which explained in part the basic structure of a doctoral study which I am developing for New York University.

The study requires the amassing of various kinds of technical and aesthetic data which can only be obtained directly from an individual artist. Such data could be secured without undue difficulty via a simple questionnaire filled out and returned to me. A part of the material which I sent to you was composed of such a questionnaire sent in duplicate in the event that you would wish to keep a copy on file.

My request, based on your assumed cooperation was for a cover letter from you to Mr. Ben Shahn and Mr. Abraham Rattner (whom you represent) encouraging them to fill out my questionnaire for the study and return it to me in a self-addressed and stamped envelope.

Your cooperation is still deeply desired and since data is starting to arrive from other galleries in New York I hope you have simply misplaced the postcard I had attached to your forms on which you were to indicate your attitude toward a doctoral study. I have taken the liberty of enclosing a second card for your convenience and in the event you have misplaced the forms which would normally have been forward to Mr. Ben Shahn and Mr. Abraham Rattner I shall send on a second set to you as soon as your card is returned to me.

Since the names of Mr. Ben Shahn and Mr. Abraham Rattner were chosen for me by respectable experts in the field of contemporary painting I sincerely hope you will do all you can to enable me to use their written data rather than substituting an artist of their caliber with a lesser alternate name. Your kindness and patience in regards to my data hunting are deeply appreciated and, as I mentioned in my first letter to you, your interest in research and education are not lightly treated and all results of the study will be forwarded to both you and your artists as soon as it has been completed.

I hope I shall have the pleasure of hearing from you in the near future.

Sincerely yours,


Robert A. Nelson, Chairman
Department of Art
University of North Dakota
Grand Forks, North Dakota

Enclosure

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 10, 1964

Mr. Richard Weiner
Ruder and Finn Inc.
130 East 59th Street
New York, New York 10022

Dear Mr. Weiner:

In response to your letter, we are giving you permission to reproduce AWAKENING by William Zorach in the art book to be published by Duell, Sloan and Pierce.

Would you be good enough to send a copy directly to the artist and one to the gallery as his agent when the book is published.

Sincerely yours,

EGH/tm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be published after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Please bring our mailing address up to date as follows.

Mary Lee Read, Director ✓
Hackley Art Gallery
296 West Webster Ave.
Muskegon, Michigan

January 11, 1964

Miss Mary F. Williams
Chairman, Curator, Department of Art
Randolph Macon Woman's College
Lynchburg, Virginia

Dear Miss Williams:

Mrs. Halpert has asked me to drop you this note to say that she will be very glad to see you and Mr. Fuller when you are in New York and will be happy, of course, to cooperate with you in connection with your 53rd Annual Exhibition.

It would probably be a good idea to telephone ahead to be sure that Mrs. Halpert will be on the premises when you wish to come in.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

Gifts continued:1111.

A gift to the University of Georgia by R.J.Reynolds,January 1944,
as reported by Lamar Dodd,Head of the Art Department of The University of
Georgia and a member of the Advisory Board of the Georgia Museum of Art,lists
the following paintings and prints now housed in the Georgia Museum of Art:

Oil paintings

- 1.Portrait of George Washington,by Gilbert Stuart, size 30" x 25"
- 2.Ducks by Richard Bishop, 20"x 24"
3. " " " 20" x 24"
4. " " " 24" x 30"
5. " " " 24 x 30
6. " " " 24 x 30"
7. Oil painting by George Ayling, 22 x 30"
- "Place de La Opere", by Gaty, 18 x 22
9. "Sacre Coeur" byJean Dufy , 18 x 22

AUDUBON PRINTSby Havell, plate 436, paper size approx 26 x 38

10. California Vulture
11. Marsh Hawk
12. Turkey Buzzard
13. Trumpeter Swan
14. Brown Pelican
15. Ivory Billed Woodpecker
16. Fish Hawk
17. Winter Hawk
18. Common Buzzard
19. Fish Crow
20. Canada Goose
21. Snow Goose

five to publishing information regarding sales transactions.
searchers are responsible for obtaining written permission
on both sides and purchase involved. If it cannot be
established after a reasonable search whether an artist or
publisher is living, it can be assumed that the information
may be published 50 years after the date of sale.

January 10, 1964

Mr. Joseph A. D'Amelio
440 West End Avenue
New York, New York 10024

Dear Mr. D'Amelio:

From your original correspondence I was under the impression that you referred to a drawing under the title of WINDOWS but in referring to the sketch you made, we realize that there is a painting under that title. The medium was oil, size 20 $\frac{1}{2}$ "x32"; the painting was acquired from us by the Northern Trust Company in Chicago, Illinois and a glossy photograph may be obtained directly from Oliver Baker Associates, 243 East 10th Street, New York City, attention of Mr. Geoffrey Clements. The negative number is 8033.

You have our permission to reproduce this painting with a credit line, "Courtesy of The Downtown Gallery", but I would suggest that you communicate with Mr. Solomon B. Smith at the Northern Trust Company, 50 LaSalle Street, Chicago, Illinois. While we have the reproduction right, we consider it a necessary courtesy to communicate with the owner for his permission as well.

Sincerely yours,

EGH/tm

ENTREPRISE GÉNÉRALE D'EMBALLAGES

TRANSPORTS - EXPÉDITIONS MARITIMES ET AÉRIENNES
DÉMÉNAGEMENTS - ASSURANCES

BERTHIER & C^{IE}

Société anonyme au capital de 3.000.000 de Francs

ATELIERS & MAGASINS :

192, Rue Béranget
COLOMBES (Seine)

CHA. 39-74

Siège Social :

63, Rue Sainte-Anne - PARIS (2^e)

Tél : RIC. 17-21

rise to publishing information regarding sales transactions, whether are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Our ref: 4642/44891/RATTNER/PARIS

Paris, le January 14th 19 64

W.R.KEATING AND C^o
90 Broad Street
NEW YORK 4 NY USA

To be shipped on ss "CARAIBE"
Sailing date: January 24th/64
From: Le Havre

Attention: Mrs C. MUSICO Import Department

Dear Sir,

RE: Shipment of one crate - Marks: Full address of consignee
Contents: 26 paintings from Mr Abraham RATTNER
Gross weight: About 500 Lbs - Measurements: 226x144x70cms
Shipment: All charges prepaid to final destination domicile
Shipper: Mr Abraham RATTNER 7 rue Antoine Chantin PARIS
Consignee: THE DOWNTOWN GALLERY - Mrs Edith HALPERT
32 East 51st Street NEW YORK CITY
Insurance: Not covered by our office. Covered by shipper.

Referring to the above captioned shipment, we have the pleasure of informing you that the paintings have already been picked up at Mr RATTNER's place for packing and shipment. We have taken the necessary steps in view of loading the crate on the ss "CARAIBE" sailing from Le Havre on January 24th as stated above.

This shipment will be consigned to your goodself for you to arrange the customs clearance and delivery to the ultimate consignee as mentioned above. On receipt of the present letter, please contact immediately Mrs HALPERT in order to have the necessary instructions regarding customs clearance and delivery, as this shipment is urgently needed by the consignee for an exhibition taking place in the first days of February.

All documents such as B/L, will be forwarded right after the ships departure, directly to you by air mail.

After getting in touch with the Bureau of Customs at the US Consulat in Paris, it appears that the only document you need for customs clearance is the attached form 3319 together with the inventory of the paintings. In this case, it is

(Continued on page 2)....

January 3, 1964

Mr. Frederick R. Brandt
Assistant Head, Programs Division
The Virginia Museum of Fine Arts
Boulevard and Grove
Richmond 21, Virginia

Dear Mr. Brandt:

Enclosed please find a list of silkscreens by Ben Shahn which are still available and which include three new examples just delivered.

As you may know, Shahn, unlike most artists, executes every detail of his own prints, making the actual screens, doing the printing and cutting the stencils for those he hand-colors.

While he sets aside 90 sheets of paper in a portfolio for each example, he rarely prints that amount - in some instances the total is under 50. However, he does not number the individual prints and invariably destroys the screen and stencils.

The titles, dates and prices are listed on the attached sheet, with prices subject to increase as the edition is reduced.

I regret that we do not have photographs available, but possibly you may be planning to be in New York or, if you would like, we can send you several on approval. The only obligation will be payment of packing, shipping and insurance charges.

Sincerely yours,

EGH/tm

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

*Pl write
must be glad to
see them*

**RANDOLPH
MACON
WOMAN'S
COLLEGE**

**LYNCHBURG
VIRGINIA**

DEPARTMENT OF ART

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 8, 1964

Mrs Edith Halpert
The Downtown Gallery
32 E. 51 Street
New York 22, N.Y.

Dear Mrs Halpert,

I plan to be in New York Thursday through Saturday, January 16-18 with Mr. Robert S. Fuller, assistant professor in this department, to select our 53rd Annual Exhibition, scheduled for March 1-22. We hope to drop in and discuss our exhibition plans with you.

The theme is AMERICAN GRAPHIC ARTS. We plan to include both prints and drawings. Funds are available for a modest purchase this year.

W. S. Budworth has agreed to collect on February 5-7. Lenders should have their pictures back by the first of April or before.

I hope you may be willing to lend something that would fit in with this theme.

Sincerely yours,

Mary F. Williams

Mary F. Williams
Chairman, Curator

DES MOINES ART CENTER

GREENWOOD PARK

DES MOINES 12, IOWA

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 6, 1964

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

The enclosed are all for you with our very deep appreciation.

All too soon, the time will be here to send the show to Bart. We will see to it that the Trade Signs are packed with the greatest care and assurance for their safe travel.

We, of course, are not sending the Columbia figure on to Andover, returning it rather directly to New York for restoration. The insurance is taken care of and awaits only the restoration bill. Rather than subject it to any more moving around than necessary, we would prefer addressing it directly to the restorer, for this we await your instructions.

The exhibition has been one of the most popular in the Art Center's history, thanks in a very large measure to you. My best as always.

Sincerely yours,



Thomas S. Tibbs
Director

TST/go
Enc:

APOLLO

THE MONTHLY MAGAZINE OF THE ARTS FOR CONNOISSEURS AND COLLECTORS
APOLLO MAGAZINE LIMITED
BRACKEN HOUSE, CANNON STREET, LONDON, E.C.4
TELEPHONE CITY 8000

AMERICAN CORRESPONDENT OF APOLLO ROSINE KAUL, 157 West 11th Street, New York 11, N.Y. Telephone: AL 5-7134.

January 2, 1964

Mrs. Edith Halpert
Downtown Gallery
32 E. 51st St.
New York 22, N. Y.

Dear Mrs. Halpert:

You may already know that I have resigned as American correspondent for Apollo — I should have written you sooner but for the rush of Christmas duties.

This is just to thank you for sending me your announcements thus far, and to let you know it's no longer necessary. While I will remain an occasional contributor to the magazine, the newspaper notices will keep me sufficiently posted, and I don't want to burden your mailing list with a profitless name.

I must take this opportunity, too, to tell you how disappointed I myself was with the way my article on Max Weber came out. It happened that that month the magazine was short on space, and the London office cut to the bone a much fuller treatment of Weber that I had sent them. I didn't know until it had gone to press, so there was nothing I could do, but I always felt I owed you an apology for the final product when you had been so helpful about it.

Best wishes for the New Year.

Sincerely,

Rosine Kaul

January 10, 1964

Mr. Raymond Nasher
937 Republic National Bank Building
Dallas 1, Texas

Dear Ray:

What with the Christmas show, the holiday activities and more recently the operation performed on Charles Sheeler, we have been in a state of some confusion. However, ARCHITECTURAL CA-
FENCES was signed and is now finally en route to Dallas. Be-
cause of this confusion and because of changes in bookkeepers
I cannot seem to find the copy of our invoice and am therefore
enclosing a duplicate in the event that none had previously
been made. I must say that for an efficient organization these
last few weeks have broken our pattern considerably but now
that Sheeler is out of the deep woods, we are somewhat relaxed.
Boy, am I pleased that 1963 is finis.

In any event, I am very happy that we were able to obtain a
first-rate Sheeler for you and hope that you will be as de-
lighted as I am with this example of his work. With the cur-
rent overproduction among most artists, it does seem extra-
ordinary that there are several painters in our time whose
work - their entire output - has found homes, and happy ones,
in our experience in their lifetime.

Have you had an opportunity to make a decision about the Marins?
If not, please take your time as there is no urgency and we want
you to be sure of your permanent rapport.

With best regards to you and Patsy, I am

Sincerely yours,

EGH/tm

BELLA L. LINDEN
597 FIFTH AVENUE
NEW YORK 17, N. Y.
—
PLAZA 8-2110

January 3, 1964

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Edith:

Enclosed is check in the amount of \$500 as an installment payment. As the amount goes down, I'm sure we will find ways to bring it right back up again.

Love,



BLL:MAB
Enc.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

2 Gross In
Tonn
Victoria
Australia
1. 12. 64

Mrs. Haepert,
c/o Corcoran Gallery
Washington D.C.
U.S.A.

Dear Mrs Haepert,

In the Australian edition of "Time" dated 27th November, there is a coloured photograph of Ches. Shuclers "Wind Sea & Sail" which my husband & I so loved we would like to have a print of it, if it is available.

We have a little seaside house at Barwon Heads (Hevie Faute described it as the end of the world in "On the Beach") and we are sailors of small boats - & rarely can one feel the force of wind & water in a painting like this one.

We would love to see your gallery & will be in the States next year, but "Time" doesn't give your proper address, would you be kind enough to supply it? And if the print is available we will be happy to supply a cheque.

Forgive us for troubling you

Yours faithfully
Barbara Haepert

BERNARD BRISTER • COUNSELOR IN PUBLIC RELATIONS • 211 NORTH ERVAY STREET • DALLAS

January 10, 1964

Downtown Gallery
32 E. 51
New York, N. Y.

Gentlemen:

While visiting in your gallery recently, I was shown a Ben Shahn lithograph entitled "The Poet." The price quoted was \$100.

Do you have a small photo or other reproduction of this print you could send me? I would also like to have its dimensions and the number, if it is a numbered print.

Thank you.

Sincerely yours,

Bernard Brister
Bernard Brister

BB:jc

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

VIII. GIFTS AND ADDITIONS TO HOLBROOK COLLECTION:

GIFT OF JOHANNES BRAUER: (From Germany)

"House Fly" by Johannes Brauer, etching

"Goat" by Johannes Brauer, etching

"Aged Man" by Johannes Brauer, etching

"Before the Village" by Johannes Brauer, etching

"In the Harbor" by Johannes Brauer, woodcut

"Bird of Paradise" by Johannes Brauer, color woodcut

"Wild Horses" by Johannes Brauer, woodcut

Gift of Mrs. Frances F. Porter's Estate

"Uncle Remus and Little Boy" by J.H. Moser, oil painting

GIFT OF ELIZABETH POWELL, COURTESY OF CHASE GALLERY, N.Y.C.

"Lady with Unicorn" by Elizabeth Powell, oil painting, free form

GIFT TO MR AND MRS. STANLEY HESSE (COURTESY OF CHASE GALLERY, N.Y.C.)

"My Garden" by Vera Lilienstern, oil painting

GIFT OF ALFRED H. HOLBROOK

"Valerius and Louis XI of France" by Maryon, engraving

"Ancient Houses in Brest" by Walter Chandler, etching

"Cardiospermum" by Joseph Domjan, color woodcut

"Sunflowers" by James Grant, small painting, oil finish

"Entrance to Harbor, Amsterdam" by C.A. Willinovsky, etching

"Deer" by Woody Crumbo, color woodcut

"Night Rider" by Woody Crumbo, color woodcut

"Feather Dancer" by Woody Crumbo, color woodcut

"Last Mount...Sunset" by Woody Crumbo, color woodcut

"Medicine Song" by Woody Crumbo, color woodcut

"Warrior" by Woody Crumbo, color woodcut

January 8, 1964

Mr. Van Deren Coke, Director
University Art Gallery
University of New Mexico
Albuquerque, New Mexico 87106

Dear Mr. Coke:

An attempt was made today to deliver a crate containing the paintings which you had borrowed for your exhibition "Taos and Santa Fe: The Artist's Environment, 1882-1942". However, the truckman would not enter the premises and would only have left the crate on the sidewalk.

Please note that it is not customary to send paintings direct to the gallery still in their crates as we do not have the facilities for uncrating them here. They should have been sent to Budworth for unpacking and subsequent delivery here. We instructed the trucker to take this crate to Budworth, whose charges it is customary for the consignee to pay.

Thank you for your attention to a matter which may seem inconsequential, but can be a cause of great inconvenience to us here at the gallery.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

Abby Aldrich Rockefeller Folk Art Collection

Williamsburg, Virginia

6 January 1964

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

I enclose with this letter a list of the subjects that we had here for our study devoted to Jacob Maentel. Actually, this constitutes only about half the paintings that I now attribute to him with some degree of firmness. Your pair are among the earliest to be painted either three quarter or full face departing from the profile which was Maentel's method until about 1824 - some 11 years after Stettinius had died in Baltimore.

Crates are being prepared for your painting and it will be returned to you sometime next week. I think I have covered the things on approval in another letter.

I hope that I shall see you early in the new year.

Best,

Mary

January 10, 1964

Mr. Donald G. Humphrey, Director
Philbrook Art Center
2727 South Rockford Road
Tulsa 14, Oklahoma

Dear Mr. Humphrey:

Immediately upon receipt of your letter, we checked our records and find that, with few exceptions, we can include the paintings you selected. In several instances we made substitutions which I am sure you will find equally interesting.

I hope your show is a great success.

Sincerely yours,

ECH/tm

Confused - but never lost
my enthusiasm!

I feel that if I am
ever really going to get
started in collecting, I want
help from an expert.

I was intrigued recently
by the article "Building a
Notable Art Collection on
a Limited Budget". I am
sure you must be familiar
with it altho it appeared
in the rather remote (at
least to me) Continental Magazine

If you should care
to communicate at any
time with my son Lee
you can reach him
through C.B.S. or
at B15-E-70th St NY
phone YU-8-7796.

Thanking you so
much for your interest
I remain

Sincerely yours
Harold Hays
2423 Pine St
Phila 3,
Pa

Lo 3-9671.

2423 PINE

Jan 3rd 1964

Dear Mrs. Walpert,
Thank you for
your letter of Dec
1st

I am glad that
you were impressed
with this relief and
would be glad to
have you keep the
photograph with
my compliments.

I am inclined to
believe that there is
a companion piece
to this plaque but
so far I have encount-
ered only blind alleys.

January 13, 1964

Mr. Jerry Bywaters
Dallas Museum of Fine Arts
Dallas, Texas

Dear Mr. Bywaters:

Inasmuch as we understand that you will not now have
need of the eight photographs which we sent to you on
November 8th, may we ask that you return these to us
at your earliest convenience?

Many thanks for your cooperation.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

January 5, 1965

Mrs. Leah P. Slosberg
Assistant Curator of Art
State of New Jersey
The State Museum
P. O. Box 1868
Trenton 25, New Jersey

Dear Mrs. Slosberg:

Indeed I am very happy to cooperate with you in your forthcoming exhibition of NEW JERSEY AND THE ARTIST.

The information you requested is now enclosed and we will have the painting available for pick-up on the date you specify.

Sincerely yours,

BGH/tm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

LAW OFFICES OF
RUBIN, BAUM & LEVIN

MAX J. RUBIN
FREDERICK BAUM
ABRAHAM G. LEVIN
JACK G. FRIEDMAN
IRVING CONSTANT
BERNARD STEBEL
FREDERICK M. MINTZ
RONALD GREENBERG

598 MADISON AVENUE
NEW YORK 22, N.Y.
PLAZA 9-3700

January 9, 1964.

Mrs. Edith G. Halpert
Downtown Gallery, Inc.
32 East 51st Street
New York, N.Y.

Re: 32 East 51st Street Corp.,
v. L. & J. Concrete Corp., et al.

Dear Mrs. Halpert:

We have enclosed herewith a check to the order of 32 East 51st Street Corp. and Rubin, Baum & Levin, as attorneys, in the sum of \$450. in full settlement of the above captioned action. We have endorsed the check, as attorneys.

If you have any questions, please do not hesitate to call upon us.

Very truly yours,

RUBIN, BAUM & LEVIN


Ronald Greenberg

RG/eb
enc.

4417 Chain Bridge Rd.
McLean Va.

Jan. 4-6 #

Downtown Gallery
32 East 51 St.
New York N.Y.

Dear Sir:

I have eleven original and
signed Christmas Cards by Walt
Kuhn dating from 1931 - 41 received
personally from him.

As I am in the process of
disposing of many of my belongings, I
should like to sell these cards.

The subject matter is "The Miners
of 1849". If you are interested please
write to me.

Yours truly

Norma Bose

SANTA BARBARA MUSEUM OF ART

1130 STATE STREET SANTA BARBARA CALIFORNIA TELEPHONE WOODLAND 5-8569

January 10, 1964

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

Since I have received no bulletins to the contrary, I assume that you have survived the Holiday Season and that you are well launched into the New Year. Many thanks for your letter in December. I would have answered earlier, but I was waiting for the photographs of the 19th century drawings, which have never arrived. I have great patience, but am also very curious.

My next visit to New York will probably be during the first two weeks of February. I hope we can get together then. It will be good to see you again.

With best regards,

Sincerely,



Thomas W. Leavitt
Director

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

COLBY COLLEGE

WATERVILLE, MAINE

DEPARTMENT OF ART
EXLBR ART AND MUSIC CENTER

January 6, 1964

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

It seems that Woman's Day magazine is interested in illustrating in color a number of paintings from the exhibition, "Maine And Its Artists". One of the paintings in which they expressed an interest was your Farm Composition Number 1, Skowhegan by Abraham Rattner.

This letter is a request for the permission to reproduce this picture in color should they decide to use it. We would appreciate it very much if you would grant this permission and we enclose a card for your convenience.

Sincerely,

James M. Carpenter

James M. Carpenter

JMC/ nm

Print to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

January 11, 1964

Mr. Donald Morris
Donald Morris Gallery
20090 Livernois
Detroit 21, Michigan

Dear Don:

At this time of the year we do our general clean-up in the consignment file and I find that all the Rattner paintings had been returned as of December 13th, but two lithographs are still outstanding. Won't you be a good guy and let us know your intentions about these two prints, so that I may clear my file.

I still recall with pleasure the Morris family visit and hope to see you-all soon again. Best regards.

Sincerely yours,

EGH/tm

mm

[196A]

Downtown Gallery
32 East 51 Street
New York, New York 10022

Mrs. Lawrence K. Miller, President
Shaker Community Inc.
Hancock, Massachusetts

Re: Sheeler Collection

Dear Mrs. Miller:

With reference to your letter of May 14, 1964, your offer to purchase the Sheeler collection of Shaker furniture for the sum of \$10,000. is accepted.

Please be advised that Mr. Sheeler would like to have the payments for this sale made as indicated - in October, 1964 and in October, 1965, by check to the order of:

"Girard Trust Corn Exchange Bank
for account of Charles H. Sheeler, Jr."

I am enclosing a duplicate original of this letter and an accompanying schedule of the items constituting the collection, which is being sold in its present condition and at its present location. As this is in accordance with our understanding, kindly indicate same by signing under the words "Agreed to".

Sincerely yours,

E. G. Halpert
Edith G. Halpert

KMH/tm

Agreed to:

Arnold Bess Williams Miller President
Shaker Community Inc.
Hancock, Massachusetts

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

January 11, 1964

Miss Rosine Raoul
157 West 13th Street
New York, New York 10011

Dear Miss Raoul:

Thank you for your letter.

If you happen to have a tear sheet of your article, I would be most grateful if you would send it to me. Naturally, we are interested in seeing this and will bear with you in your disappointment.

When you are in the neighborhood, why don't you drop in to say hello. It will be nice to see you again.

Sincerely yours,

BGH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Neuberger
120 Broadway
N.Y. 5



THIS SIDE OF CARD IS FOR ADDRESS

Mr. John Marin, Jr.
The Downtown Gallery
32 East 51st Street
New York 22, New York

Valuations needed for:

Kuniyoshi lithographs:

Two Pears and Strawberries. 1938	1300
Wire Performer. 1938.	135
Deserted Brickyard. 1939.	150
Cyclist. 1939.	135
Mask. 1948.	135
Carnival. 1949.	200
South Berwick, Maine. 1934.	150
New England Landscape. 1927.	175

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

SHAKER COMMUNITY, INC.
HANCOCK, MASSACHUSETTS
AN AMERICAN HERITAGE

January 3, 1964

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

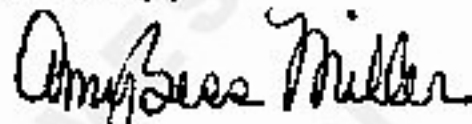
Dear Mrs. Halpert:

Thank you for your recent letter regarding the
Sheeler Collection.

We held our Trustees meeting on December 14 when I presented the subject of the possibility of purchasing Mr. Sheeler's collection. The consensus of opinion was that these pieces would be most desirable to have in the permanent collection at Hancock since so many of them had originally come from this community and that it would be desirable to keep the collection as a whole together. As is so often the case, the only difficulty we have to contend with is providing the necessary money to purchase it. I have been authorized by the Trustees to discuss this with you further and as I am going to be in New York Thursday, the 16th and Friday, the 17th, of January, I wonder if you would be able to see me either of these days so that we can discuss terms. If we can arrive at a figure, settlement can be made quickly as we, in any event, will have to borrow the money to make the purchase. My responsibility to this organization is chiefly money-raising in order to provide the operating budget as well as funds for special projects. At times I feel this is an overwhelming assignment and I have to keep in mind the fact that running expenses are necessary to provide for in order to keep open to the public. On the other hand a fine collection such as this is not always available and we really would love to see it stay here where it belongs.

I shall look forward to seeing you and I am sorry not to have been in touch with you before this. With kindest regards and best wishes for a happy New Year,

Sincerely,



Mrs. Lawrence K. Miller
President.

abm/ec

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CBS NEWS

A Division of Columbia Broadcasting System, Inc.

485 MADISON AVENUE, NEW YORK 22, NEW YORK - PLAZA 1-2345

January 10, 1964

Miss Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Miss Halpert:

I am enclosing two photographs and a description of the William Harnett bronzes that I discussed with you on the telephone. The description is a copy of the letter sent to Albert Frankenstein. The photographs are of the bronze - mounted, with a signature and of the reverse side of the mounting.

Should you be interested in seeing the original or in getting any further information, you might contact my father at 2423 Pine Street, Philadelphia, Pennsylvania.

Handwritten: I think he would appreciate if you are not interested, if you would return the photographs to him at that address.

Thank you very much for your cooperation and interest.

Sincerely,

Handwritten signature: Lee Hays
Lee Hays

Enclosures

LH/jh

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

WITTE MEMORIAL MUSEUM

3801 BROADWAY

BRACKENRIDGE PARK

SAN ANTONIO 9, TEXAS

TELEPHONE: TAYLOR 6-0647

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 8, 1964

Mrs. Edith Gregor Halpert
Director, The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

Last year I was in contact with you about the possibility of an exhibition of the work of John Marin for the Witte Museum and San Antonio Art League, but was unable to work out details of expenses at the rather late date of my requests to you.

This year's exhibition committee has asked me to contact you, at what may be a more reasonable date, with regards to the possibility of organizing an exhibition of the works of Georgia O'Keeffe for the 1964-1965 season. We would hope for a quite major show, and would like to try to arrange for the artist to be here, for the opening, if there is a possibility of that.

You were very helpful and cooperative with our previous inquiries and I hope that you will be interested also in these plans. I look forward to hearing from you.

Very truly yours,

Martha Utterback

Martha Utterback
Curator of Art

January 2, 1964

Miss Darthea Speyer
Cultural Section
American Embassy
2, rue Saint-Florentin,
Paris, France

Dear Miss Speyer:

This is to confirm our telephone conversation of today. I am delighted that you should be so interested in the Stuart Davis exhibition.

The exhibition will be available for showing in Paris in April-May of 1965, the exact dates to be mutually agreed upon with the other museums. It will go to London, Tate Gallery, in January-February. It is wanted in The Hague for June-July.

As far as expenses go, Mr. Wijnenbeek of The Hague will take care of transportation from New York to Rotterdam and Rotterdam to New York. I trust that the Tate and the Paris museum will share the expenses of transporting it from Rotterdam to London, to Paris, to Rotterdam, and that all three museums will share the over-all insurance from New York to New York. It is most important, incidentally, that the same company insure the show for the whole trip so as not to have divided responsibilities. We plan to have a catalogue which will probably cost us around two dollars each. We should like to know how many copies will be wanted in Paris.

The list of works has already been given to Madame Baltrusaitis. I believe it includes sixty-two oils and twenty-nine gouaches. Needless to say, there might be changes.

We hope that you will find it possible to interest a Paris museum in the exhibition and that your resourceful Department will come into action with its proverbial helpfulness.

With best wishes,

Yours sincerely,

C. M. Halpern

Henri Dorra
Associate Director
UCLA Art Galleries

HD:rh

MARC ANTLES

PERSONAL:

Telephone: WA 9-0294

Address: 61 Marton Street, New York 14, N. Y.

Date of Birth: December 2, 1939

Place of Birth: Cedar Rapids, Iowa

Health: Excellent

Height: 5' 10"

Weight: 140 lbs.

Number of Dependents: Self

Draft Status: 4-F

Social Security Number: 464-40-7742

EDUCATION:

Portage High School, Portage, Wisconsin. Diploma, June, 1957

Beloit College, Beloit, Wisconsin. Major: Art. B. A., September, 1961
(Junior year studied in Sweden under the auspices of the Scandinavian Seminar)

**University of Kansas, University of Iowa, Fashion Institute of Technology,
School of Visual Arts, Brooklyn Museum School**

EXPERIENCE:

Private Secretary for Mr. Marshall Barer, 334 Riverside Drive, New York 25, N. Y.
Period of Employment: May, 1962-Present

Office work for Wincoast Neon, Inc., Portage, Wisconsin. Superior:
Mr. Stanley Mohrbacher. Period of Employment: September, 1961-April, 1962

Supervisor for Pioneer Seed Corn Co., Toledo, Iowa. Superior:
Mr. Ervin Heller. Period of Employment: Summer, 1960

All work for Beloit College Library, Beloit, Wisconsin. Superior:
Mr. H. Vail Denio. Period of Employment: 1957-1961

REFERENCES:

Mr. Marshall Barer, 334 Riverside Drive, New York 25, N. Y. Friend and Employer

Edmond Martin Realty, 16 Christopher Street, New York 14, N. Y. Landlord

Dr. Harvey Brandon, 63 East 63rd Street, New York, N. Y. Physician

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 13, 1964

Mrs. Yoland Markson
1017 North Crescent Drive
Beverly Hills, California

Dear Mrs. Markson:

Indeed it has been a mighty long time since we have corresponded and I was very glad to hear from you.

According to our records, you bought the Karfiol painting NUDE ON RED COUCH in 1955 and paid \$2800. for it. I would suggest that you place the insurance at a minimum of \$4000.

I hope you plan to be in New York sometime in the near future and will pay us a visit. It will be so nice to see you again. Meanwhile, my very best regards.

Sincerely yours,

FGH/tm

January 10, 1964

Mr. Richard Brauer, Curator
Sloan Galleries of American Paintings
Valparaiso University
Valparaiso, Indiana

Dear Mr. Brauer:

I too regret that you could not come to New York to make your own selection but I am convinced that the cross-section represented in the photographs we sent you will make a knockout exhibition.

I am enclosing a consignment invoice listing 25 paintings and am sure that you will be very pleased with the overall picture of one of our great American artists. I am sending you biographical notes but since you have a catalogue you probably have enough material other than the museum representations which are of some importance since Marin has about the largest representation both numerically and quantitatively in public institutions in relation to any other American artist of this era.

We will have the paintings ready for Budworth within the next few days and will of course await word from the shippers since you have already communicated with them directly.

I hope the exhibition is a great success. Best regards.

Sincerely yours,

EGH/tm

Printed on publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 5, 1964

Mr. Edmund E. Kuehn, Assistant Director
The Columbus Gallery of Fine Arts
Columbus, Ohio 43215

Dear Edmund:

On my return from a delightful holiday trip I found your letter.

I'm sorry to report that the NEW YORK MURAL by Stuart Davis is no longer available. It is now in the possession of the Norton Gallery in West Palm Beach, which acquired it some time ago.

As soon as the estate is cleared, I will send you several photographs of the few remaining paintings, including late and earlier examples. I am very pleased that you are considering the addition of a Davis to your collection and of course will cooperate and hope that your new policy includes an extension for your collection, which started off in such grand style. Incidentally, please bear in mind that I will be very happy to arrange for an exchange basis in relation to any of the following artists' work whenever you decide to fill in important gaps with such exchanges, especially in the cases where you have several examples of the same period and the same type: - Demuth, Dickinson, Dove, Marin, O'Keeffe, etc.

I hope that you are planning to be in New York in the near future as it will be a great pleasure to see you again.

My best regards.

Sincerely yours,

EOH/tm

[1964]

ART DEALERS ASSOCIATION OF AMERICA, INC.
575 Madison Avenue
New York 22, New York

Notice to Applicants for Appraisals

The appraisal which you asked for is enclosed herewith.

The Association wants you to know that the dealers who serve on its appraisal panels serve without compensation and as a public service. This requires a great deal of their time and effort which they are happy to contribute in order to create and maintain an orderly system of appraisals and for the assistance of collectors, museums, and the Internal Revenue Service.

Under the circumstances, collector-donors are respectfully requested, after receiving their appraisals, not to communicate with dealers whom they believe were members of the appraisal panels. The members of each panel are chosen by the Association's officers and are to remain anonymous unless called upon by the donor or tax officials to substantiate their appraisals in connection with an audit of the collector-donor's tax returns. In most cases, even the members of a panel do not know who are the other members of the panel.

The fees which are paid for appraisals remain in the treasury of the Association for use in paying the Association's administration expenses.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

LOANS TO OFFICES AND BUILDINGS ON THE CAMPUS:

It is the museum's happy privilege to provide the different offices on campus with paintings from the museum's permanent collection. But the requests have been so great that our available pictures were quickly loaned and there is a large number on our waiting list. We hope that as our supply is added to by gifts and donations, we may be able to accommodate more offices and faculty members.

Around 250 pictures are now on extended loan to the different offices on campus.

As one gallery of the museum is usually filled with the more important pictures in the Holbrook Collection, it is necessary for the museum to keep these pictures on hand and ready to exhibit, changing once a month, showing different parts of the collection each month.

MUSEUM ACTIVITIES: (Public Service) and estimated number attending:

July 31, State High School group (275)
 August 1, Group of Garden Club members from the State (34)
 August 7, Group of Ladies from various clubs in Georgia (52)
 August 12, Home Economics group of 4 H Club girls (35)
 Sept. 15, Open House Sunday night, Reception for new students (300)
 Sept. 15, Open house Sunday, Civil War tour of campus (55)
 Sept. 21, Open house after Alabama Football game (53)
 Sept. 26, Group of Catholic School Children (negro) 10
 Sept. 28, Open house after Vanderbilt football game (65)
 Sept. 29, Sunday night, reception for Foreign Students (200)
 Oct. 2, Night meeting, Athens Art Association (31)
 Oct. 5, Bobby Owens' art class of children (14)
 Oct. 7, Joseph Swartz's art class (25)

14, Ave. des Vignes,
Montfleury-la-Tronche,
Isère France

Jan. 10th, 64

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Dear Mrs Halpert ,

On the recommendation of Mr. Larry Curry , Research Assistant to the Los Angeles County Museum of Art , who has been very helpful in supplying me with information regarding George Overbury "Pop" Hart , I make bold to write you this letter to ask you how I could have in communication a publication of the Downtown Gallery of 1928 , entitled : "George O. "Pop" Hart , by Helger Cahill . From the bibliography in my possession , it appears that this volume is the only one containing biographical data on this artist .

For the other item mentioned by Mr. Curry , namely : Catalogue of an Exhibition of Oils , Drawings and Prints , I wrote to the Newark Museum , Newark , New Jersey , and am expecting their answer .

To your knowledge , are there any other sources available ? I should be very grateful for your help on this particular point .

My reason for putting these queries is that I am at present very much interested in the artistic production of the beginning of this century on which I intend publishing a thesis for the Sorbonne .

With my apologies for thus troubling you without an introduction , I am , Dear Mrs. Halpert,

Yours very sincerely ,

Pierre H. Ferrieu

Pierre H. Ferrieu ,
Agrégé de l'Université .

January 13, 1964

Mr. Norman Geske, Director
Art Galleries
University of Nebraska
Lincoln, Nebraska

Dear Mr. Geske:

Mrs. Halpert has asked me to drop you this note to clear up a couple of matters pertaining to our cooperation on your forthcoming exhibition.

Due to a recent change in personnel here at the gallery, we have just discovered, your biographical notes which you requested had not gone out to you apparently. These are now enclosed.

Also, were you interested in making a substitution of another silkscreen in place of THE BLIND BOTANIST, the edition of which is now exhausted?

Please accept our apologies for these minor (but irritating, I know) confusions.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

[1964]

Please

Who's Who in American Art

Published for The American Federation of Arts by the R. R. Bowker Company
1180 Avenue of the Americas, New York 36, N.Y., LT 1-8800

Dorothy B. Gilbert, Editor

Mrs. Edith Halpert, Director
Downtown Gallery
New York, New York

The 1965 edition of WHO'S WHO IN AMERICAN ART is in preparation and, as you know, I have for many years had the invaluable help of art gallery directors on whom I depend for names of practicing, professional American and/or Canadian artists who should be included in this volume.

I am, therefore, again asking if you would be so kind as to send me a list of names and addresses of the artists represented by your gallery?

If I may have this list at your earliest convenience I will be able to mail questionnaires to them for the coming edition.

With many thanks for this assistance, I am

Cordially,

Dorothy B. Gilbert
Dorothy B. Gilbert
Editor

*This list is to be used for which as
and do not wish to be ~~sent~~ see list
will from then & all names of which*

For to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

THE CLEVELAND MUSEUM OF ART

11150 EAST BOULEVARD AT UNIVERSITY CIRCLE
CLEVELAND, OHIO 44106 CABLE ADDRESS: MUSART CLEVELAND
SHERMAN E. LEE, DIRECTOR TELEPHONE: GARFIELD 1-7340

January 6, 1964

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

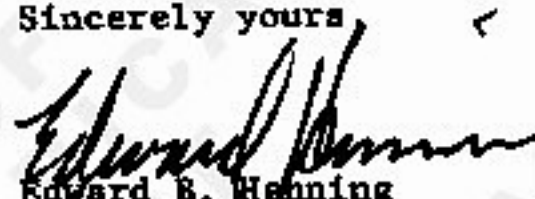
Dear Miss Halpert:

Enclosed you will find a check and a Bill of Sale
for the Stuart Davis. Will you please execute the Bill of Sale
and return with a receipted Invoice.

As I said earlier, I am delighted with the painting,
which will contribute a great deal to our growing contemporary
collection.

With kindest regards, I am

Sincerely yours,


Edward B. Henning
Curator of Contemporary Art

ebh:aw
enc.

[1964?]

Listing information regarding sales transactions, are responsible for obtaining written permission from the artist and purchaser involved. If it cannot be after a reasonable search whether an artist or living, it can be assumed that the information dated 60 years after the date of sale.

Page Two.

I am offering the above, only as suggestions, and if there are any questions or comments, please write me.

I am also enclosing a rendering of the exterior, merely to show the general character of the project, and look forward to a pleasant and successful collaboration.

Sincerely,

Mario Galdano, A.I.A.
Architect

Encls.

ccs:
Mrs. Sandler
Mrs. Edith G. Halpert

jb

The Corcoran Gallery of Art
Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

January 2, 1964

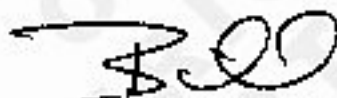
Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

I find that I will be in New York towards the end of next week, and would very much like to have dinner with you on Friday, the 10th of January, around 7:00. I will call your office sometime after I arrive to let you know, and confirm, where and when we shall dine.

If the above should not be convenient please leave word for me at the Harvard Club.

Sincerely yours,



Director

HWW:arf

Sincerely yours,

15. *Chlorophyll a* and *Chlorophyll b*

EGH/tm

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 11-14-01 BY 60322 UCBAW

doi:10.1017/S0007122612000051

...the ...
...the ...
...the ...

[illegible]

[Faint, mostly illegible text, possibly a signature or stamp, with a large 'X' mark over it.]

SECRET

1. 1. The first step in the process of the
 2. 2. The second step in the process of the
 3. 3. The third step in the process of the
 4. 4. The fourth step in the process of the
 5. 5. The fifth step in the process of the
 6. 6. The sixth step in the process of the
 7. 7. The seventh step in the process of the
 8. 8. The eighth step in the process of the
 9. 9. The ninth step in the process of the
 10. 10. The tenth step in the process of the

[Handwritten signature]

WILLIAM GALTHERY 0000-0001

2-11-44
The following information was obtained from the files of the New York State Department of Social Welfare, Division of Child Welfare, New York City, New York, dated 11-11-44.

POL

INTERNATIONAL ADVISORY COUNCIL, INC.

International Project Management

WOODROW WILSON HOUSE

~~15 EAST 57TH STREET, NEW YORK 21, N.Y. - LEHIGH 5-1717 - CABLES: INTAGNIS NEW YORK -~~

1 East 57th street, New York 10022

ETHEL C. SCHROEDER
PRESIDENT

January 8, 1964

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st street
New York, New York

Dear Mrs. Halpert:

A few years ago we sent some publications as gifts
from you to friends in the Soviet Union.

This is to let you know that our program is still
continuing. May we send some additional material? You may
choose the titles, or we will do this if you wish.

We have sufficient evidence that the publications
are eagerly desired and appreciated to feel that the program
should be developed in every possible way.

Sincerely yours,



Ethel Schroeder

ECS:hg

BOARD OF DIRECTORS
SYLVAN M. BARNET, JR.
MARK BORTMAN
MARSHALL B. DAVIDSON

DAVID DANZIG
JOSEPH KANOW
ARTHUR KRON
MRS. WM. B. PARSONS

CHARLES ROBBINS
ETHEL C. SCHROEDER
CHARLES L. TODD

ADVISORY COMMITTEE
FERNAND AUBERJONQIS
WALTER DUCLOUX

ARTHUR GOODFRIEND
RUTH STEVENS

view for publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
from both artist and publisher involved. If it cannot be
established after a reasonable search whether an artist or
publisher is living, it can be assumed that the information
may be published 60 years after the date of sale.



LONG BEACH ISLAND
FOUNDATION

OF THE ARTS AND SCIENCES, LOVELADIES, N. J.

POST OFFICE BOX 87 • HARVEY CEDARS • NEW JERSEY • PHONE (609) 494-1241

January 2, 1964

The Downtown Gallery,
32 South 5th St.
New York City -

My dear Mrs. Halpert,

Enclosed is a copy of a letter which I
wrote to Ben Shahn. As I had not heard
from him, I phoned him a few weeks ago.
He "vaguely remembered" receiving this
letter, and kindly referred me to you!

Would you be good enough to let me
know whether an exhibition is possible
for next summer? I would be glad to
come to New York and discuss further
details with you.

I shall look forward to hearing from
you and remain, Sincerely,

Barbara L. Thauhauser

Kindly answer -

Mrs. Robert Thauhauser

940 East Washington Lane, Phila. 38)

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

January 10, 1964

New York Police Department
17th Precinct
167 East 51st Street
New York, New York 10022

Attention: Captain Healy

Dear Sir:

While I hesitated in burdening you with additional mail, I could not resist expressing my deep gratitude to you and the New York Police Department for your very kind cooperation. I note that carting is attended to late afternoon when it is one of the many city noises and is relatively non-disturbing.

Gratefully yours,

RGH/tm

NEEDS:

Our needs for the coming year remain the same as last year. The back part of the building is urgently needed for more space, for galleries, and storage. We need more galleries built into the South wing of the building between the front and back sections and the back part of the building facing Jackson Street remodeled into galleries and storage and work space. The galleries should be air conditioned and fireproofed to protect the museum's permanent collection and valuable art, and meet the requirements of insurance. With our growing collection, additions are frequently being acquired and the need for displaying outstanding and educational art becomes more desired. Thus, more space is necessary. The public and the students are becoming more aware of this need. We have urged this year after year, and trust that such funds as can be spent will be applied to our needs.

A. SALARY INCREASES:

A small increase is made each year to the Director and the Secretary-Assistant. However, according to museum surveys, such salaries are not up to the standard of other museums of this kind.

An increase in the amount allowed for student part-time help and assistance is also needed. This is necessary, regular and responsible job which required honest, reliable, dependable and carefully trained workers. To secure the best help in this line, more money should be available.

B. NEW PERSONNEL:

With the increase in the amount of funds available for student part-time assistance, another helper should be added to our staff. This helper would be kept busy and in case of sickness or some other adversity that might incapacitate the Secretary or the Director for any number of days or length of

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

January 2, 1964

Dear Aunt Edith,

Thank you for the
beautiful drawing and
warm mittens.

Love,
Lisa

CONCLUDING SUMMARY:

The past year has been enriched by grasping opportunities for outstanding exhibits, displaying widely different sections of the full sphere of Art. This was emphasized to the public by holding more than the customary number of previews, with printed invitations, issued to a wide circle of patrons, friends, alumni and others. Refreshments were served during the opening receptions.

The one that resulted most successfully was the exhibit in October, to begin the year, of recent paintings by Lamar Dodd. He had been invited by the United States Government to paint during the summer, scenes at Cape Canaveral. Thus, the exceptional subject and the extraordinary creative ability shown by Mr. Dodd in illustrating the futuristic scenes combined to attract a large audience of interested spectators not only at the preview but through the period of exhibition.

This was followed in November by showing the splendid collection of prints collected by Mr. W.W. Ballard's father, and loaned by the son for exhibit. The prints to the number of 75 embraced five centuries and included works of such immortal artists as Rembrandt, Rubens, Durer, Van Dyke, Cezanne, Millet, Whistler and many others. Printed invitations were sent to a large number of people for the Sunday afternoon opening of the exhibit, and resulted in a successful month of pleased visitors. Unfortunately, Mr. Ballard's wife died a few days before the reception in his honor, and he was unable to attend the reception. However, he did visit the museum later in the month and was very pleased with the arrangement of the prints.

In February an attractive lot of watercolors by Isabel Whitney were shown. These belonged to Mr. Gordon Hall of Charleston, S.C. It fulfilled our desire to utilize venerable collections nearby. A preview was

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

January 13, 1964

Mr. James M. Carpenter
Colby College Art Museum
Waterville, Maine

Dear Mr. Carpenter:

Instead of filling in the card, I thought it wise to write at greater length regarding the request received from WOMAN'S DAY magazine for permission to reproduce FARM COMPOSITION #1, SKOWHEGAN by Abraham Rattner.

If you will refer to the booklet entitled The Museum and The Artist, which was published by the American Federation of Art in 1958, you will note that there is a fee to the artist and to the museum if it owns the work of art. If the project is of value to you and includes a number of reproductions limited to one issue of the magazine with credit to the museum, the artist and the gallery, I still think that there should be a fee to the artist, no matter how small under the circumstances. However, WOMAN'S DAY has been guilty of making large reproductions which they sell at various stores and have ignored the rules in connection with payment of a considerable fee for such use. Therefore, I would check with them very accurately to make sure that it is merely for that single stated use of small color plates in one issue of the magazine.

If you don't find a copy of the booklet which, incidentally, has an introduction and notes by Lloyd Goodrich of the Whitney Museum, I would suggest that you communicate with the American Federation of Arts requesting a copy for your library and your source of information for the future.

I hope the exhibition has been a great success - and I look forward to seeing it when it comes to New York. I hope too that you will arrive for the opening as it will be so nice to see you again. My best regards.

Sincerely yours,

RGH/tq

Please ADD the following to our CUSTOMER list:

Mr. William E. Candy
550 South Flower St.
Los Angeles, Calif.

Mr. Morton Walbridge
6292 Camino de la Costa
La Jolla, Calif.

Mr. Walter Werner
3234 Reservoir Rd. N.W.
Washington 7, D. C.

Mr. Allen A. Davis
107 Crown Terrace
San Francisco, Calif.

Mrs. Remo Fabbri Jr.
855 Old Lancaster Rd.
Bryn Mawr, Penna.

I will appreciate the earliest possible return of the new white cards and pulled stencils as I must put my mailing list in shape at once for our next mailing, which is imminent. Can I have them by Monday next possibly? I will be most grateful. Many thanks.

Sincerely yours,



Tracy Miller

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

EXHIBITION SCHEDULE

July 1963 - July 1964.

July 1-30= Sculpture by Abe Davidson (Head Dept. of Art, Brenau College)

July 1-30= Watercolors, prints and miniatures by Stanton Forbes, also
Miniatures by Miss Lucy Stanton.

August 1-31= Hall State Drawings from Hall State Teachers' College, Indiana.

September 1-30= International Graphic Arts Society prints for rent to Uni-
versity students and faculty of U. Ga.

October 1-30= Watercolor Society of Alabama paintings and sculpture.

October 13-30= Paintings and drawings by Lamar Dodd.

October 1-30= Paintings by artists from Knoxville, Tennessee.

November 1-30= Paintings (Indian) by Woody Crumbo (Director, El Paso Museum).

November 1-30= Prints by famous print makers, loaned by W. W. Ballard

December 1-30= International, Children's art works.

1964

January 2-30= Paintings by Andre Verlon, from Paris, France (D'Arcy Gallery, NYC)

January 2-30= Paintings and drawings by Marianne Ranspott

February 1-28= Color woodcuts by Joseph Domjan (Hungarian)

February 1-15= Watercolor paintings by Isabell Whitney (Charleston, S.C.)

February 16-March 15= Annual Southeastern painting exhibition.

March 1-30= Paintings by Priscilla Golley

March 16-30= Paintings by George Henderson, Missionary to Cameroon Tribe.

March 16-30= Crafts by Southern Cameroon Tribe of West Africa. (G. Henderson's
collection on loan, to museum)

April 1-27= Knickerbocker Artists' paintings from Old Bergen Art Guild, N.J.

April 1-27= Special exhibit of photographs and paintings, sponsored by Athens
HISTORICAL SOCIETY, "OLD ATHENS"

May 5-27= Annual showing Clarke County School District students' art works

June 1-30= Annual exhibition of Athens Art Association members' art works.

June 30-July 31= Gouache paintings by Eusebio Sempere (Spanish artist).

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Collecting American Art
I realize that my geographical
situation is far from ideal
I came to N.Y. occasionally,
but not frequently - altho
I expect possibly to be
coming in the next month

I would very much appreciate
hearing from you, and hope
you can find enough
reasonableness in this request
to consider it

Very Sincerely
Doris Mend Gates
(Mrs Clinton H.)

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

January 2, 1964

Mr. Daniel Johnson
Willard Gallery
29 East 72nd Street
New York, New York

Dear Dan:

I am enclosing our check for \$450.00 for the ink drawing by Morris Graves entitled INSECTS. This was consigned at \$600.00 less 25%, but with your permission we sold it for \$500.00.

I am returning the Tobey's and sending you my thanks for your ever-kind cooperation.

Happy New Year to Marion and you.

Sincerely yours,

EGH/tm

due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information was published 60 years after the date of sale.

PURCHASED WITH PATRONS FUNDS FOR COLLECTION (gifts continued)

- "Gabrielle Bathing" by August Renoir, etching
- "Three Clowns" by George Roualt, woodcut
- "Girls Drawing" by Berthe Morisot, etching
- "Walt Whitman" by Antonio Frasconi, woodcut
- "Girl with Guitar" by Maria Laurencin, watercolor
- "Color Abstract" by Antonio Clave, lithograph
- "Soldier Tempted" by Hans Erni, lithograph
- "Headless Horseman" by William Gropper, color lithograph
- "Fragments" by Gero Antreasin, color lithograph
- "Form No. 2" by Jerry Heese, etching
- "Poseidon's Friend" by Frederico Castellon, lithograph
- "Toi-et-Moi", by Karel Appel, color lithograph
- "Blue Sky" by Pietro Guccione, color lithograph
- "Tidal Reflections" by Glen Krause, color lithograph
- "Country Night" by Adolph Dehn, color lithograph
- "Salvator Rosa" by Leonard Baskin, etching
- "Two Figures" by Salvator Rosa,
- "Trumpet Symphony" by Tadeus Lapinski, lithograph
- "City Edge #4" by Dorothy Newman, serigraph
- "Arab Tent", by Carol Summers, 3 color woodcut
- "Cloudy Skyline" by Christian Kruck, six color woodcut
- "Harvest" by Walter Williams, three color woodcut
- "Portrait of Louis David with Col. Mark" by Laroux, engraving
- "Table" by Wenceslas Hollar, engraving
- "Two English Ladies" by Wenceslas Hollar, engraving
- "Un Homme de Francois I" by Eugene Delacroix, etching

January 10, 1964

Miss Norma Bose
4417 Chain Bridge Road
McLean, Virginia

Dear Miss Bose:

Thank you for your letter.

If you can send me one copy of the signed Christmas card by Walt Kuhn mentioned therein together with the price you have in mind, I could tell you more specifically whether I am interested in this group of prints. I looked through my old Christmas cards and find that all sent to me before 1945 I have tucked away in the attic of my house in the country. Thus I have no way of referring to this particular card although I recall receiving one annually from the artist.

Sincerely yours,

PDH/tm

ENTREPRISE GÉNÉRALE D'EMBALLAGES

TRANSPORTS - EXPÉDITIONS MARITIMES ET AÉRIENNES
DÉMÉNAGEMENTS - ASSURANCES

BERTHIER & C^{IE}

Société anonyme au capital de 3.000.000 de francs

ATELIERS & MAGASINS :

192, Rue Béranger
COLOMBES (Seine)

CHA. 39-74

Siège Social :

63, Rue Sainte-Anne - PARIS (2^e)

Tél. : RIC. 17-21

Paris, le January 14th 19 64

Page 2

not necessary to send you the Customs Form FS 253, as required for the last shipment by air for account of the same shipper consigned to the same consignee.

Please let us know at your earliest possible convenience whether you need any other document for customs clearance.

About the delivery, we would greatly appreciate that if you could have the paintings unpacked in your warehouse, as the crate is much too big to be delivered to the final address, ~~and~~ the paintings delivered without the crate. Please contact Mrs HALPERT for the necessary arrangements to be taken.

Thanking you for your kind cooperation in this matter we remain, dear Sir,

Yours very truly:
BERTHIER & C^{ie}

C.C: Mrs HALPERT for information By: M. ALEXIS
Mr A. RATNER "

Not to publish information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Pl. write

408 S. Quince Street
Philadelphia 47, Pa.
January 8, 1963

The Downtown Gallery
32 East 57th Street
New York, N.Y.

Dear Sir:

I am in search of a serigraph by Ben Shawn, that deals with the subject "Sacco and Vanzetti" (although I am not sure that is the title). It has at the bottom the words of one or the other, and; I think two figures on top. I was referred to you for this by the Print Club in Philadelphia who no longer have any copies.

Would you please let me know as soon as possible if the print is available; if it is - the cost of it; if it is not - who else might possibly have it.

Thank you very much for the information.

Sincerely,
Susan Steinfirst
Susan Steinfirst

*out of print for
years - now available*

January 10, 1964

Miss Susan Steinfirst
408 South Quince Street
Philadelphia 47, Pennsylvania

Dear Miss Steinfirst:

Thank you for your letter.

I am sorry to tell you that the Sacco and Vanzetti serigraphs by Ben Shahn are long since out of print and have not been available for some years.

We have many others serigraphs by this artist and hope that you will stop in at the gallery to see them when you are next in New York.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

Rectangular cherry table with square tapered legs. Applied cock bead band on edge of top, 2 drawers	27 $\frac{1}{2}$ " x 10 $\frac{1}{2}$ "
Wash stand - butternut with varley maple gallery. 1 Drawer and cupboard	25 $\frac{1}{2}$ " x 19 $\frac{1}{2}$ "
High chest of drawers. Butternut and pine.	37 $\frac{1}{2}$ " wide 7" high 19" deep
Wall sconce, basswood back, applewood base, Cock bead band on edge of base.	20" high
Side table-pine top, cherry turned legs. Small overlap drawer.	55 $\frac{1}{2}$ " long 21" deep 26" high
Low cupboard - pine. 1 overlap drawer and 2 doors	20" x 38" 29 $\frac{1}{2}$ " high
Cupboard, Pine. 3 drawers with cupboards above and below drawers	36" wide 6'9 $\frac{1}{2}$ " high 18 $\frac{1}{2}$ " deep
Drop leaf table. Maple, 2 drawers, turned legs.	35 $\frac{1}{2}$ " x 43 $\frac{1}{2}$ "
Dining table. Curley maple top, maple base. 2 draw- ers in base and additional drawer under one end of top.	10' 10 $\frac{3}{4}$ " long 32 $\frac{1}{2}$ " wide 29" high
Two identical benches.	
Secretary desk. Butternut. Minor repairs to lid and drawer.	34" wide 79" high 16 $\frac{1}{2}$ " deep
Swivel sewing chair. Maple and birch base. 8 spin- dles in back.	
Cupboard or locker. Pine, 1 large and 2 small drawers. Door panels are tulip peplay.	
Maple footstool or cricket.	

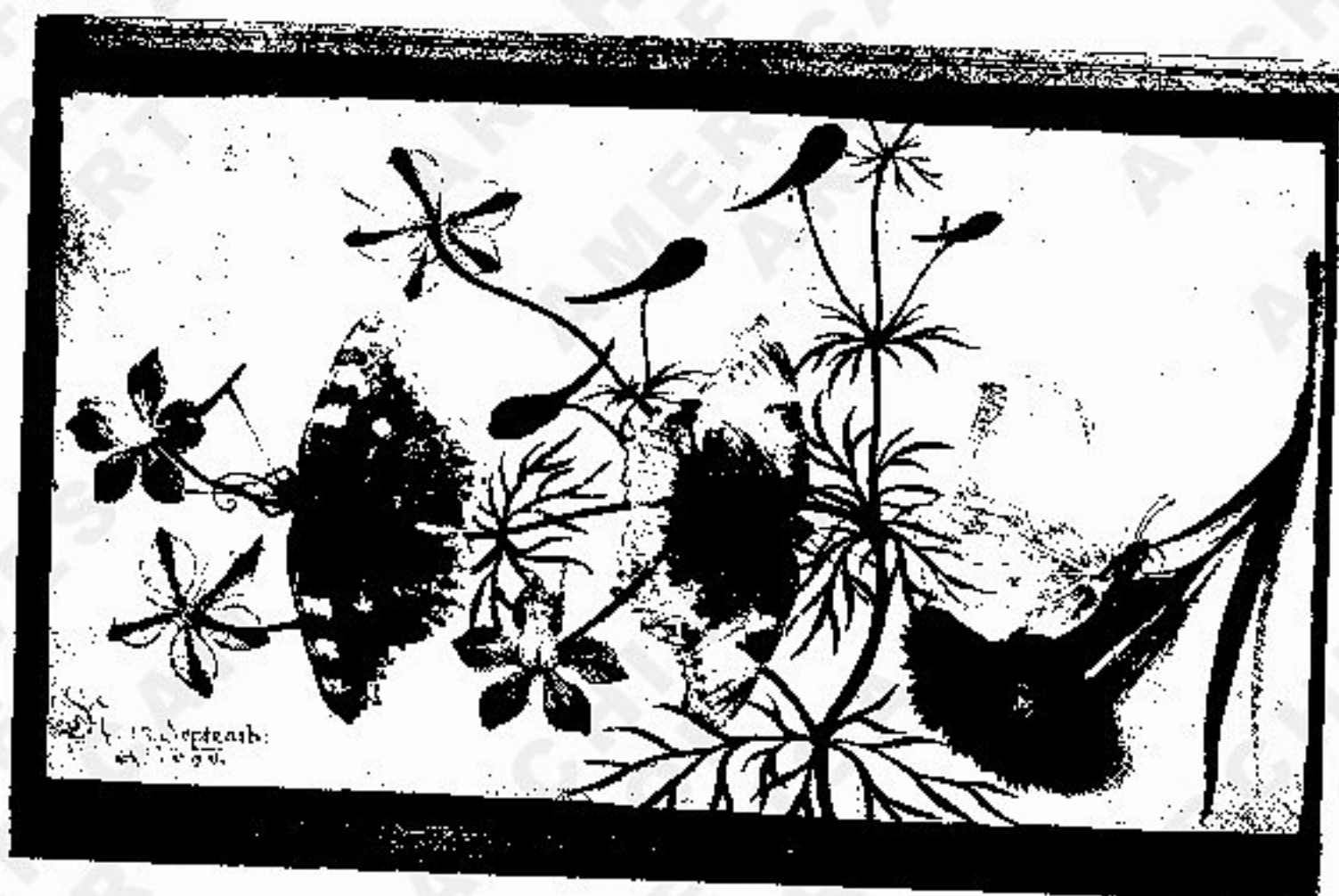
INTRODUCTION TO ANNUAL REPORT FOR THE YEAR 1963-1964

GEORGIA MUSEUM OF ART

Mr. Frank Stanton, President of Columbia Broadcasting System Inc. says, "A Museum is an eloquent reminder that man does not live by Science alone - that there is little advance if we better the physical conditions of our environment at the price of neglecting all those things that give life its richness and point, its depth and its meaning. The reason for this is that up until recently we have lived in almost a completely verbal society. In man's wordy cultural history, museums themselves are latter day innovations. Today there are some 1,400 senior colleges and universities in the United States of America. They all have libraries. Only one in 14 has an art collection and a place to display the art items.

By their very nature, the mass media can do only part of the (educational) job. The museum has to take up where we leave off. It seems to me that a university museum has a very special privilege as well as a very special responsibility. We all know that the profoundest things of life are not to be formally learned and not to be formally taught. They must be experienced. So it is with a great painting, a great drawing, a great piece of sculpture. It is to be experienced, and life will never be quite the same."

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



PAV

*Brush
Kramer to letter*

January 10, 1964

Mrs. Clinton H. Gates
5735 Ward Parkway
Kansas City 13, Missouri

Dear Mrs. Gates:

Thank you for your letter.

Strangely enough, I received a copy of the Continental Magazine almost simultaneously with your note. This publication was unknown to me and I was extremely interested in the fact that a commercial magazine would show sufficient interest in art to publish a costly color spread on a collection which had no association with the business interests.

For your information, this gallery instituted the installment payment plan way back in 1926 when it was established and the gallery has continued this policy all these years - a policy which has created a tremendous number of collectors in America who never dreamed of owning original works of art as it was an accepted fact formerly that only the very rich could own paintings and sculpture by truly creative artists.

The Kramers began purchasing art way back in the 30's when American moderns were most unfashionable and when it took courage to purchase such artists as Weber, Marin, Kuniyoshi, the others listed in the article and many additional artists who were not named. At that time the prices were sufficiently low to make possible a working arrangement of \$600. per annum. Of course, as Dr. Kramer progressed in his field, their budget steadily increased and the monthly payments increased accordingly. However, the system still holds good here and I will be very happy to discuss the matter when you come to New York and see what we have available. In many instances the small paintings which are in low brackets may be available and they are just as high in quality as the larger examples at much, much higher figures. In addition there are artists who are young with great potentialities whose large paintings are priced very low. In any event, I'm sure you will find some work with which you have a special rapport and the terms will be pliable enough to make it possible for you to start a collection on your terms.

I look forward to your visit, but would suggest that you write me in advance so that I may be here to receive you. It will be nice to meet you.

Sincerely yours,

EGH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

**R
F&**
RUDER & FINN
INCORPORATED

January 2, 1964

Miss Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

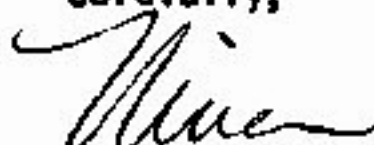
Dear Edith:

As you have undoubtedly realized, our letters crossed.

I still cannot add anything to the Davis question
at the moment. Will be in touch with you.

Love to Tracy.

Cordially,



Nina Kaiden
Vice President
Director of Fine Arts

NK/hs

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

RINGLING RESIDENCE ASOLO THEATER CIRCUS MUSEUM
JOHN AND MABLE RINGLING MUSEUM OF ART

OWNED AND OPERATED BY THE STATE OF FLORIDA

P. O. BOX 1698
SARASOTA, FLORIDA

January 7, 1964

Miss Edith Halpert
Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Miss Halpert:

The Ben Shahn print Tablet which has been here for several weeks for the consideration of our Friends of Art and then for exhibition in our Christmas sale show has not been purchased, I am sorry to say, and therefore is being returned to you by Railway Express within a few days. Thank you very much for sending this to Sarasota.

I must explain why Mr. Rubadoux and I did not call on you as promised, when we were in New York last month. We were visiting galleries more less systematically according to their geographical distribution and yours was closed in observance of President Kennedy's death on our last day in town. It was an awful weekend - a loss in so many ways.

Mr. Rubadoux was remarkably well received almost everywhere. I do think you would have found him interesting. Weyhe's has taken on the drawings. Two metropolitan museums are considering work of his at the moment. On request, he is sending some paintings to Santini's for several dealers to see. If you might like to have a look at these things while they are in town, I can ask him to let you know when they are to be there.

With kind regards.

Sincerely yours,

Robert O. Parks

Robert O. Parks
Curator

ROP:f

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 11, 1964

Associated Hospital Service of New York
80 Lexington Avenue
New York, New York 10016

Gentlemen:

We are in receipt of your reminder of a payment due on our Group #60693. However, we can find no copy of the original bill.

Would you be good enough to send us a duplicate invoice in order that we may expedite payment.

Thank you for your cooperation.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

E.....continued:

Some measure of security should be taken to summon aid and protection in case of emergency in the museum, to guard against any trouble that might suddenly occur. If an all out alarm is not practical, then some other way should be sought.

GEORGIA MUSEUM PATRONS, INC. TREASURER'S REPORT
January 1, 1963 - December 31, 1963

CREDITS: Memberships paid

14 memberships at \$5.00 each	\$70.00	
17 memberships at \$10.00 each	170.00	
2 memberships at \$25.00	50.00	
	<u>\$290.00</u>	\$290.00
RENTALS, IGAS PRINTS, to students and faculty....		75.50
Sale for catalogs	\$1.50	
Gift of Abraham Baldwin College	25.00	
Gift in exchange for exhibit (Carrollton, Ga.)	55.00	
Refund for prints not available (IGAS)	23.00	
	<u>\$105.50</u>	105.50
Net Bank balance forwarded last year		
	427.09	427.09
	Credit total..	<u>\$859.09</u>

EXPENDITURES:

Annual subscription of ARTS MAGAZINE	\$ 9.50
Annual dues PRINT COUNCIL OF AMERICA	15.00
Annual Treasurer's Bond...Tillman Co.	5.00
	<u>\$ 29.50</u>

PURCHASED: Painting by Michael O'Hara	100.00	
4 prints from IGAS	52.00	
Drawing from Old Hall Gallery,	84.00	
7 prints from Rotten Gallery	170.10	
H.W. Knight & Son, bronze plaque	10.35	
24 prints from David James	350.00	
Annual State fee, Ben Portson	1.00	
2 prints from IGAS	30.50	
Service charge, National Bank	.95	
	<u>\$828.40</u>	\$ 828.40

CREDIT BALANCE \$ 70.69

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by the published 60 years after the date of sale.

(1964)
The Downtown Gallery
32 East 51 Street
New York, New York 10022

To: Joe Mayer, Comet Ray Letter Service

Dear Joe: Please REMOVE the following from our CUSTOMER list:

✓ Mr. & Mrs. Henry Hope
800 Sheridan
Bloomington, Ind.

✓ Mr. Irvin Greif Jr.
6613 Chelwood Road
Baltimore 9, Md.

✓ Mr. Alvin Greenstein
Gramercy Park Hotel
New York, N. Y.

REMOVE from PUBLICITY list: Mr. Irving Sandler, Art Editor
New York Post
✓ 75 West St., New York, N. Y.

REMOVE from MUSEUM list: Mr. George Montgomery, Director
Museum of Early American Folk Arts
✓ 49 West 53rd St., New York, N. Y. 10019

REMOVE from FOREIGN list: Dr. William Sandberg
✓ Dirk Schaferstraat 37
Amsterdam, Holland

Please make the following CHANGES:

CUSTOMER list: Mrs. James Loper
✓ 2900 Somerset Place to 1874 Warwick Road
San Marino, Calif. San Marino, Calif.

✓ Mr. Stephen Petschek
1 Chase Manhattan Plaza to Mr. Stephen Petschek
New York, N. Y. Carl M. Loeb, Rhoades & Co.
42 Wall Street
New York, N. Y. 10005

✓ Mr. & Mrs. Carl Selden
333 East 53rd St. to Mr. & Mrs. Carl Selden
New York 22, N. Y. 1035 Fifth Avenue
New York, New York 10028

✓ Mr. & Mrs. Frank E. Hurd
9640 Santa Monica Blvd. to Mr. & Mrs. Frank E. Hurd
Beverly Hills, Calif. 13951 Mulholland Drive
Beverly Hills, Calif.

PUBLICITY list: Mr. Norman Kent
✓ American Artist Magazine to American Artist Magazine
1564 Broadway 165 West 46th Street
New York 36, N. Y. New York, N. Y. 10036

MUSEUM list: Sir John Rothenstein, Dir.
✓ The Tate Gallery to Mr. Norman Reid, Dir.
London, England The Tate Gallery
London, England

✓ Mr. C. Clayton Aldredge, Dir.
Lowe Gallery to Dr. August Freundlich, Dir.
University of Miami Joe and Emily Lowe Art Gallery
Coral Gables, Fla. University of Miami
1301 Miller Drive
Coral Gables 46, Florida

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Activities continued:

- Oct. 12, Bobbie Owens' children's art class (20)
- Oct. 13, Sunday, Reception opening Lamar Dodd's painting exhibit (300)
- Oct. 12, Georgia Alumni Day Alumni group (15)
- Oct. 21, Eulala Amoses' art class (40)
- Oct. 22, College Avenue School children, 3rd and 6th grades (79)
- Oct. 28, Oconee Street School, 6th grade (75)
- Oct. 28, Whitehead Road School, 6th grade (85) three sections
- Oct. 29, Winterville, School children, (50)
- OCT. 29, Oconee Street School, (45) 5th Grade
- Oct. 29, Chase Street School, (75) 6th grade
- Oct. 30, Alps Road School 6th grade (58)
- Nov. 3, Sunday afternoon, Ballard Reception (150)
- Nov. 6, Athens Art Association - night meeting (40)
- Nov. 12, Bobbie Owens' art class of children (30)
- Nov. 13, Journalism School's Public Relations Conference (89)
- Nov. 16, Open house after Auburn football game (45)
- Nov. 20, Y.W.C.A. - Y.W.C.A. Young art program in museum - (68) + 5 adults
- Nov. 24, Athens Women's Clubs' art program, Religious Art, Helbrook speaker, (25)
- Dec. 28, Foreign Students visiting Center for Christmas (150) annual tour
- Feb. 2, Sunday afternoon, tea for Gordon Hall, owner of opening exhibit of watercolors by Isabel Whitney of Charleston, S.C. (85)
- Feb. 5, Athens Art Association meeting (40)
- Feb. 28, University Community Concert reception 9 p.m. after Chapel program (175)
- Feb. 29, Royston, Georgia school children (60)
- Feb. 29, The Childrens' art classes (44)
- March 2, City School Children from Mountain City, Ga. (68)

other art.

Another thing was the frame (or case) in which it was mounted. It has glass enclosed but type 15" X 14" X 3 1/2". The interior is lined with red velvet and the actual panel is framed in a gold frame of exquisite workmanship set within the box. This led me to believe that it had at least sentimental value to someone.

Of course, the question of forgery entered my mind immediately but after some thought I wondered why anyone would go to the time and expense to forge something for which there had never been known to command a high price as had his paintings.

There, of course, more to the parent than I have written but the above will no doubt give you a basis for my curiosity.

If there is any more information you may require and which I am able to furnish I will do so.

If you have any suggestions or questions please write.

Harold Hays.

P.S. As I can find no founders mark I believe it was probably cast by an amateur in the rough hand polished, stippled and engraved after casting. It is of "bell" metal but from the color it seems to have a slightly higher proportion of tin which was common in 19th Cent.

It was these exceptional uses of striking art materials around "home" that highlighted the past year.

Careful study and selection of exhibitions is made far in advance each year in an effort to appeal to and interest all ages, to be enjoyed and possibly develop educational appreciation of the wide field of art.

Alfred H. Holbrook
Director Georgia Museum of Art

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

ATA
January 13, 1964

Mrs. Richard Black
Abby Aldrich Rockefeller
Folk Art Collection
Williamsburg, Virginia

Dear Mary:

I believe I sent the receipt to you for the painting which was returned and I'm grateful for the information you sent along.

I have just referred to our consignment invoice and am sorry that I can't break down in more than two items and even this reluctantly. Thus, if you want to retain numbers 1719 and 1723, I will accept \$300. and \$200. respectively for the steel pen drawings. Meanwhile, I am holding up the invoice for the mourning picture #22 so that I can make one invoice for all three if you should decide to retain the drawings. Do let me know.

I hope you had a grand holiday and look forward to seeing you soon.

Sincerely yours,

EGH/tm

the to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 2, 1984

Dr. L.B.F. Wijzenbeek
Director, Gensente Museum
The Hague, The Netherlands

Dear Dr. Wijzenbeek:

This is to confirm our telephone conversation of a few days ago.

I am delighted that you should be interested in showing the Stuart Davis exhibition around June-July 1985. I have spoken to Sir John Rothenstein since talking to you and I believe he is definitely interested in showing the exhibition at The Tate. I have not contacted the Paris museums yet since Miss Darthea Speyer has excellent contacts herself. I have little doubt that she will be able to place the exhibition in Paris (possibly at the American Cultural Center).

As far as financial arrangements go, all concerned are most grateful to you for taking care of the transportation expenses from New York to Rotterdam and Rotterdam to New York. I will ask Paris and London to share the cost of the Rotterdam-London-Paris-Rotterdam trip.

We have not discussed insurance over the telephone. Would it seem fair to you to add up all the insurance expenses from New York to New York, divide them into three, and bill the three museums? In any case, it is best to have one company insure the works for the whole trip.

I should perhaps have told you that we will take care of all expenses in this country. There will be a catalogue which we believe will cost us two dollars each. Eventually we should like to know how many you would like to buy at that price.

This is all for now. The major matter still to be settled is the question of finding a Paris museum. I shall keep you informed of developments. In the meantime, I should appreciate a note from you outlining your present thinking.

Yours sincerely,

Henri Dorra
Associate Director
UCLA Art Galleries

HD:rh

The Downtown Gallery
32 East 51 Street

January 4, 1964

To: Joe Mayer, Comet Ray Letter Service

Please remove the following from our Publicity List:

Mr. Seymour Peck
CBS News
420 Lexington Ave., 29 fl.
New York, N. Y.

Julie Weill Landau
90 Charles St.
New York, N.Y.

Mr. Joseph Lambert
253 Stanhope St.
Brooklyn 37, N. Y.

Mr. Richard H. Roffman, Editorial
Roffman Associates Director
675 West End Ave.
New York 25, N.Y.

Mr. Edgar Levy
South Mountain Road
New City, N. Y.

Mr. Peter Hruby
61 Highbrook Ave.
Pelham, N. Y. 10803

Miss Dore Ashton
217 E. 11th St.
New York, N.Y.

Miss Dorothy Gees Seckler
Art in America
635 Madison Ave.
New York 22, N. Y.

Mr. & Mrs. Richard McLanathan
439 E. 51st St.
New York, N. Y.

...and the following from our Museum List:

Miss Lilly Weil Jaffe, Curator
Temple Emanu-El Museum
Arguello Blvd & Lake St.
San Francisco, Calif.

Mr. R. E. Lewis
555 Sutter St.
San Francisco, Cal.

Dalzell Hatfield Galleries
Ambassador Hotel
Los Angeles 5, Calif.

Mr. Henri Dorra
Art Galleries
University of California
Los Angeles, Calif.

Appleton Gallery
1839 James St.
Syracuse 6, N.Y.

Mulvane Art Museum
Topeka
Kansas

Mr. William A. Leonard, Director
The Contemporary Arts Center
Eden Park
Cincinnati 6, Ohio

Mr. Mel Kohler
Assoc. Professor of Art
Alaska Methodist U. Cal.
Anchorage, Alaska

Mr. John Richardson
The Gunn Int'l Exhibition
Oldbourne Hall, Shoe Lane
London E.C. 4, England

Mr. William Eisendrath Jr. Dir.
Dept. of Art
Washington University
St. Louis, Missouri

Mr. Philip Rhys Adams, Dir.
Cincinnati Museum Assoc.
Cincinnati 6, Ohio

...and the following from our Customer list:

Dr. Samuel Paplanus
Johns Hopkins Hospital
Baltimore 5, Md.
(this is a duplicate)

Mr. Robert Allerton
First Nat'l Bank
Room 825
Koloa, Kauai, T.H.

Mr. & Mrs. Leonard Linden
441 West End Ave.
New York, N. Y.

Mr & Mrs Leonard Schlosser
322 Central Park West
New York, N. Y.

Mr. Marshall M. Reisman
215 Roycroft Road
East Syracuse, N.Y.

Mr. Jerry Mayer
#1 Crosswings
Oligette 32, Missouri

Dr. & Mrs. Norman Ackerman
1957 Sheridan Ave. South
Minneapolis, Minn.

Mr & Mrs Richard Stark
125 East 72nd St.
New York, N.Y.

Mrs. H. G. Lloyd
1691 34th St. N.W.
Washington 7, D. C.

Mr. Mitchell Hutchinson
633 Eldes Lane Winnetka, Ill.

Please send old stencils soonest possible. Thanks.

Tracy Miller

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Mr. S. Allen
No. 1

Jacobs

1/9/64

Fort Wayne art

c/o Museum Berry St.
1086 W.

Doi

Lingering Kite 1962 35x43 Oil \$50

Trang Ya-Ho

Osui Painting

An Act of Balance 1963 30x36 900

Dance of the Fishermen 1962 36x24 750

Meigs

Stand of Birch 1957 Oil 48x36 750

1/8/64

Enclosure.

I heard some time ago from what I considered a reliable source that Wm. Harnett had dabbled with bronze while he was engaged as an engraver in N.Y.

I naturally made some inquiries and of course, discouraged. I continued the pursuit and came up with the bronze shown in the photographs. The photographs are enlargements of the bronze which is $2\frac{5}{8}$ " high mounted in a wooden panel $7\frac{1}{2}$ " x 5". A hole is bored through to show the engraving on the back.

The panel is $\frac{1}{4}$ " walnut painted black. The signature shown on front is scratched in, no doubt with a stylus and is hardly noticeable. The white effect on the photos is done by treating the negative in some way. Incidentally there are periods after Harnett and also the date which do not show on the photo.

I consulted my copy of "After The Hunt" and could not find any mention by you of the artist ever having worked in bronze. However on pages 68 and 69 you do make reference to a small bronze bust of Dante in a photograph of some lost paintings as well as his copy of "Divina Commedia" of 1505. These facts further lead me to believe that being an admirer of Dante Alighieri he might have tried his hand at the

January 10, 1964

Mr. Frederick S. Wight, Director
Mr. Henri Torra, Associate Director
Art Galleries
University of California
Los Angeles 24, California

Gentlemen:

I am afraid that I made myself entirely unclear in my letter regarding
Wijzenbeek and I will write to him accordingly very shortly as well as
to Rothstein.

If you will refer to my third paragraph of the December 23rd letter, you
will note that I mentioned his specific interest in Arthur Love and the
decision to have an exhibition of this artist's work at his museum. I
mentioned also that he might be interested in the Davis show. This was
merely a supposition since I did not discuss the matter with him at the
time, preferring not to confuse the issue. Once the Love exhibition was
over, I thought we might tempt him with the Davis exhibition subsequent-
ly. I am sorry that I expressed myself so vaguely, but it was merely
wishful thinking. Within the next few days I will write to him regarding
the selection of the Loves and the dates and will explain the mix-up as
I certainly don't want to cancel out on the original arrangement, as you
can well understand.

And so, my apologies. I will write you soon again.

Sincerely yours,

FSW/tm



THE NORTH CAROLINA MUSEUM OF ART
RALEIGH

JUSTUS BIER
DIRECTOR

January 10, 1964

The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Sirs:

Would you be kind enough to send me a photograph, together with bill, of the Henry Clay Pilot Boat Figure, # 25, illustrated in the exhibition catalogue, "American Signs and Symbols." Since we have a bronze of Henry Clay, it will be useful to us for comparative purposes.

With many thanks and kindest regards, I am

Sincerely yours, ,

A handwritten signature in cursive script, reading "Justus Bier".

Justus Bier

JB:edo

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

61 Morton Street
New York 14, New York

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The Downtown Gallery
32 East 51st Street
New York, New York

Gentlemen:

I am interested in acquiring a thorough knowledge of the gallery business and would like to inquire whether you might now or in the near future have any sort of employment opportunity for which I would be suited. If so, I would appreciate hearing from you.

Sincerely yours,

Marc Antles

Marc Antles

Enclosure

January 7, 1964

UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

January 2, 1964


Mrs. Edith Halpert
Director, The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I am sending you carbon copies of the letters I have sent to Mr. Wijssenbeek of the Netherlands, Miss Speyer of Paris, and Sir John Rothenstein of London. I am sure Fred, who will be in New York in a matter of days, will give you details and an up-to-date account. Fred and I are delighted that you were able to do such a fine selling job on Mr. Wijssenbeek.

With best wishes,

Yours sincerely,



Henri Dorra
Associate Director
UCLA Art Galleries

HD:rh
Enclosures, 3

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 4, 1964

Miss Margaret Watherston
44 West 77th Street, Apt. 2A
New York, New York

Dear Miss Watherston:

Mrs. Halpert has asked me to drop you this note to see if it would be possible for you to come in to the gallery on Monday, January 6th.

In any event, would you be good enough to let us know.

Many thanks for your cooperation.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

REQUESTS FOR PHOTOGRAPHS CONTINUED:

To: Department of Art, University of Mississippi
"Lower Yellowstone Falls" by Albert Bierstadt

For book on study of artist's life and works.

National Gallery of Canada, Ottawa, Canada

"Sagevie" by Ernest Lawson, for exhibition catalog

Sheldon Reich, Iowa City, Iowa, for research on John Marin

Life of the artist, and catalog of his art works.

University of Arizona, Tucson, Arizona

"Taking Sunflower to Teacher" by Winslow Homer

For catalog of his works and exhibition program.

PUBLICATIONS AND PUBLICITY

Our museum's quarterly news bulletin is sent to 500 Alumni, friends and patrons of the museum, October, January, and April, each issue. (see copies attached).

The University's WEDNESDAY carries a notice each week of what the museum is exhibiting for that week. Each month the exhibitions are changed, and notices are published in the local newspaper, in the state newspapers, and on the three local radio stations broadcasts three times each day. Also in the ART NEWS, ARTS, MUSEUM NEWS AND PRINT COUNCIL OF AMERICA, leading art magazines in the U.S.A. and in the GEORGIA CALENDAR OF EVENTS, and the schedule of exhibits is noted in the Athens Chamber of Commerce information. This draws many outside of state visitors to the museum.

RENTAL SERVICE AVAILABLE TO STUDENTS AND FACULTY of prints sponsored by the International Graphic Arts Society, to hang in offices or rooms. Very few take advantage of this opportunity.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

[1964]

1. Painting "Les Filles" by Levier
2. Painting "Zerette et Lulu" by Levier
3. Antique American Clock
4. Black Starr Frost clock
5. House of Parliament Clock by John Harvey
6. Painting "Paris Street Scene" by Levier
7. Painting "Wharf at Nice" by Levier
8. "La Seine" by Levier
9. "Port Breton II" by Levier
10. "La Claron et L'Oiseau" by Levier
11. 1 painting "Le Coeur de Paris" by Jean Dufy
12. 1 painting "Story of the Queen of Sheba", native Ethiopian
13. One painting, "La Femme dans les Nuages" by Clement
14. Bronze sculpture "Two women" by Bernard Roder approx. 11" x 4 1/2"
15. Woodcut "Gli Angeli della Torre" by Bernard Roder approx. 15" x 12"
16. 1 painting "Port Scene", 15" x 10" by Charles Levier
17. One painting by Marc Selva, size 10", Port-Navalo (Bretagne)
18. One painting by Marc Selva, size 10", Village des de Meaux (Seine et Marne)
19. Framed Oil painting, "L'ouliere", Maurice Utrillo 8 1/2"
20. Framed Oil painting, "Shore Scene", H. West 14" x 19"
21. Print by George Tschern "Baroque scene"
22. Four porcelain Florentine masks 1900. each
23. Polychrome Figure, male ancestor, Naprik Mountains, New Guinea
24. Female Ancestral Figure, Naprik Mountains, New Guinea
25. House of Parliament Clock by John Robinson
26. Painting "Island off Brazil" by Selva

January 13, 1964

Miss Martha Utterback, Curator of Art
Witte Memorial Museum
3801 Broadway, Brackenridge Park
San Antonio 9, Texas

Dear Miss Utterback:

I'm sorry that I can be of no help to you in connection with the exhibition of Georgia O'Keeffe's work. I know she is very much opposed to the idea of sending her pictures anywhere and I'm most certain that she will not consider appearing at the opening. However, may I suggest that you write to her directly. Her address is Abiquiu, New Mexico. You might mention that I suggested this to you.

I deeply regret that we have been unable to work out a plan between us, but perhaps at some future time and with another artist, we can be of service to you.

Sincerely yours,

RGH/tm

January 10, 1964

Miss Rita P. Dogole
The Corinthian Gallery
21 Righters Mill Road
Harberth, Pennsylvania

Dear Miss Dogole:

William Zorach, for whom we act as agent, referred your letter to us.

Coincidentally, several days ago I received two clippings referring to the opening of your gallery. From what I have read, we will be glad to cooperate with you in letting you have sculpture and paintings by William Zorach.

I presume that you will want to come in to make your own selection. If so, please let me know in advance so that I may arrange to be here at the time. On the other hand, if you would like to have us make the selection, it might be a good idea to advise us whether you prefer Zorach's stone carvings or bronze casts; whether you are restricted in the way of size, etc. so that we may use our judgment. The watercolors are medium in size and all you have to do is let us know how many you would like to have for your forthcoming exhibition. We can then discuss the terms, etc.

Sincerely yours,

EOH/tm



WHITNEY MUSEUM OF AMERICAN ART
22 WEST 54th ST. • NEW YORK 19 • PLAZA 7-2277

GERTRUDE V. WHITNEY, FOUNDER

FLORA WHITNEY MILLER, PRESIDENT

LLOYD GOODRICH, Director

JOHN L. H. BAUR, Associate Director

JOHN GORDON, Curator

EDWARD BRYANT, Associate Curator

MARGARET McKELLAR, Executive Secretary

January 3, 1964

Dear Edith:

Very many thanks for your generosity in agreeing to lend Ben Shahn's The World's Greatest Comics to our exhibition during the World's Fair next summer. As you know, the exhibition will be called "Between the Fairs: 25 Years of American Art, 1939-1964," and will open on June 23 and continue through October 4, 1964. The Whitney Museum will pay all costs of transportation and insurance, and will insure the work from the time it leaves your possession until its return to you. We plan to collect the painting on June 10 or 11, and will get in touch with you a few days in advance to arrange a definite time.

Will you be kind enough to fill out the enclosed loan form, and return it to us at your convenience? An extra copy is included for your records.

With my best,

Sincerely yours,

Director

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

LG:jp

encs:

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



WHITNEY MUSEUM OF AMERICAN ART

22 WEST 54th ST. • NEW YORK 19 • PLAZA 7-2277

GERTRUDE V. WHITNEY, FOUNDER

FLORA WHITNEY MILLER, PRESIDENT

LLOYD GOODRICH, Director

JOHN I. H. BAUR, Associate Director

JOHN GORDON, Curator

EDWARD BRYANT, Associate Curator

MARGARET McKELLAR, Executive Secretary

January 9, 1964

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

Unfortunately lack of exhibition space forces us to cut down the size of the GASTON LACHAISE Exhibition for its showing here from February 18 through April 5, 1964.

We are very sorry that we will not be able to include the following works which you so generously lent to the exhibition:

Dancing Nude, bronze, bas relief (4 $\frac{1}{2}$ "h)

We hope you will understand our regret that we are not able to show the exhibition in its entirety.

Sincerely,

John Gordon
Curator

js/is

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 10, 1964

Mr. Gregory Stainow
53 Bis Rue du Docteur Blanche
Paris 16, France

Dear Mr. Stainow:

The painting THAT FRIDAY by Ben Shahn which you purchased on December 14th is crated and ready to be shipped to you via Air Express.

We have in mind that there was an agency or contact in Paris through whom you wished this to clear but we do not seem to have a note of it. Would you be good enough to let us know exactly what your instructions were in order that this shipment may be expedited.

Sorry to trouble you, but we will appreciate your cooperation. Many thanks.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

January 11, 1964

Mrs. Herbert Lee
94 Juniper Road
Belmont 78, Massachusetts

Dear Mrs. Lee:

We are now organizing a large exhibition of paintings by John Marin and, in referring to our records, I find that we have sent to you "on approval" a painting by Marin entitled LANDSCAPE, MAINE. The consignment was dated October 1st. Would you be good enough to let me know what decision you have made in connection with this painting? I shall be happy to hear from you.

Of course, I am delighted that you are interested in the Weber pastel which we withheld from sale during the special exhibition we had of the latter artist's work, comprising a large group of paintings he had withheld from exhibition and which we put on view last year and which was one of the most exciting shows held during the season, with tremendous acclaim.

I hope you will be in New York soon and that I shall have the pleasure of seeing you again shortly. My very best regards and best wishes to you and Mr. Lee for a very happy new year.

Sincerely yours,

EOH/tn



January 8, 1964

Dear Edith,

Morris was very happy to receive your reassuring letter--also it was nice of Tracy Miller to write as well. He is growing stronger every day, and seems quite content to just relax. He takes walks every day, and has a good appetite. He is as alert as ever, and his memory has returned, with the exception of the time and details of his injury.

I am hoping to find some rental such as a duplex, where he could live in one half a house, and I (with the boys) in the other. He seems to like this idea, as for the first time he has become aware of the hazards of living completely alone.

Remember our primitive painter 86 year old Harry Lieberman? Yesterday we sold a painting of his to Boymans Museum in Rotterdam, the Netherlands! I was really tickled with this, as it was a painting I took off his wall from his home in ~~Genesee~~ Long Island.

And so to bed--

Lots of love,

Joan

January 11, 1964

Miss Carla Gottlieb
Department of Art
University of Illinois
Urbana, Illinois

Dear Miss Gottlieb:

I will be very happy to cooperate with you in connection with your project and will be delighted to show you a photographic record of Rattner's work, which includes several additional examples of the WINDOW CLEANER theme. Incidentally, there is also a very handsome painting by Charles Sheeler entitled WINDOWS which might be of interest to you.

In any event, I'll look forward to your visit.

Sincerely yours,

EGH/tm



PHILBROOK ART CENTER

A PROPERTY OF THE SOUTHWESTERN ART ASSOCIATION

2727 SOUTH ROCKFORD ROAD

TULSA 14, OKLAHOMA

VICTOR G. HUNT, PRESIDENT

DONALD G. HUMPHREY, DIRECTOR

January 6, 1964

Mr. John Marin
Downtown Gallery
32 E. 51st St.
New York, N.Y.

Dear Mr. Marin:

It was good to see you again. Here is the list of works which I would like to have for our collectors show of this February. Hahn Bros. will be calling you in a day or to in regard to pick-up, which will be Jan. 10 or a day or so later: (I realize that many of these may already be sold as they were in your Xmas show).

✓Lewandowski	White Barns 3, 1954	casein	\$300	DG
✓Ruth Sikow	Circus Performers 1947	gouache	190	"
✓Leon Goldin	Black ocean 1957	gouache	550	"
Karfiol	Symphony Mood c. 1940	oil	350	4400
Baskin	Head of Karlach	bronze	900	pa
Zorach	The Family	bronze relief	750	
<i>Substitute</i>				
✓Marin	Mother and child #245 1940			
	Lake George Series 28/1	w.c.	3500	
	Mountains, New Mexico 1930	w.c. 30/8	3500	
✓Hattner	City Sky #56/05	oil	2500	
Tseng Yu Ho	Lana 1962 #111	dsui painting	750	
✓Edward Stasack	Red Sky		650	
	or Sanctuary #12 Oil 1962		500	

Thank you again for your help and best wishes for a happy and prosperous new year!

Sincerely,

Donald G. Humphrey
Donald G. Humphrey

Notice to publishing information regarding sales transactions. Researcher are responsible for obtaining written permission on both sides and publisher involved. If it cannot be established after a reasonable search whether an artist or architect is living, it can be assumed that the information is by published 60 years after the date of birth.

[1964?]

JULIEN LEVY

HEMLOCK RIDGE • BRIDGEWATER • CONNECTICUT

DEAR EDITH:

SORRY WE COULD NOT BE WITH YOU TO CELEBRATE THE 35TH ANNIVERSARY OF YOUR GAL. (A VERY FINE ACHIEVEMENT INDEED) WE DO NOT HAVE OUR PIED-A-TERRRE AT THE MOMENT, SUBLET, AND DON'T EXPECT TO BE IN TOWN THIS YEAR UNTIL AFTER JAN. 1. BUT YOU HAVE A STANDING INVITATION TO VISIT US AND WE WISH YOU WOULD PHONE AND TAKE US UP ON IT, - EITHER COME OVER FROM NEWTOWN FOR A MEAL OR UP FROM THE CITY FOR A WEEK-END.

MEANWHILE, FOND REGARDS,

Julien

January 3, 1964

Mr. Willem C. Schilthuis
40 Fifth Avenue
New York, New York 10011

Dear Mr. Schilthuis:

I am pleased to supply the information you requested. The John Marin watercolor LAKE TUNK MOUNTAINS, MAINE SERIES #12, 1934, 20 $\frac{1}{2}$ x15 $\frac{1}{2}$ " should be insured for \$4500.00 - the current market value of paintings in that category.

Sincerely yours,

EXH/tm

Paintings were donated in 1961 for
values:

O'Keeffe 2500 -
Marin - Deer Isle - 3500 -
... - Tree - 2000 -

I would prefer not to appeal his
finding, although I would feel
compelled to do so if he makes it
official. I have discussed the matter
with him at length and I feel he
has no wish to be arbitrary, but
is - in view of ^{general} instructions from high
up - reluctant to approve on his own
judgement.

I feel it would be helpful to
provide him with documentary
evidence strong enough to relieve
him of any exercise of discretion. I
have requested a short extension to
prepare it. I have not yet had his reply.
No doubt you have handled this sort of
thing before. I shall call you early in the week.
Sincerely - Bill.

THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director
Consultation service by appointment

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: Plaza 3-3707

January 14, 1964

Comet Ray Letter Service
220 East 23rd Street
New York, New York 10010

Attention: Mr. Mayer

Dear Sir:

Thank you for the prompt return of my list of changes, received today.
As we will have a large mailing very soon, would you make the following
few additional changes at your earliest convenience.

Please REMOVE from the PUBLICITY list:

Miss Martha Ullman
Manhattan East
12 East 64th Street
New York 21, N.Y.

Please ADD to the PUBLICITY list:

✓ Mr. Morton B. Lawrence
Park East
401 East 79th Street
New York, New York 10021

Please ADD to the MUSEUM list:

✓ Mr. Irving Luntz, President
Irving Galleries, Astor Hotel
932 East Juneau
Milwaukee 2, Wisconsin

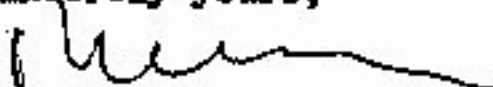
✓ Prof. Curtis M. Stocking
Purdue University
Department of Art
Purdue, Indiana

Please ADD to the CUSTOMER list:

✓ Mrs. Yoland D. Markson
1017 North Crescent Drive
Beverly Hills, California

Thank you for your cooperation.

Sincerely yours,


Tracy Miller

January 8, 1964

Mr. Thomas F. Geraghty, Jr.
Wilson & McIlvaine
120 West Adams Street
Chicago 3, Illinois

Dear Mr. Geraghty:

I am enclosing a copy of my letter referred to
in our telephone conversation of last week.

Also as I advised you at the time I am still
awaiting the photographs which are very vital in
relation to any exhibition plans. I want to add
also that any contract would have to cover a mini-
mum span of five years.

Sincerely yours,

January 10, 1964

Mr. Thomas C. Howe Jr., Director
California Palace of the Legion of Honor
Lincoln Park
San Francisco, California

Dear Mr. Howe:

In referring to my correspondence with Jim Foster, I discovered that my collection of American art is scheduled at the Palace of the Legion of Honor from January 11th to February 9th and it occurred to me that it might be a good idea to send you a consignment invoice so that you may have a complete record for insurance, etc. No doubt Jim has sent you whatever photographs he has available, but if you require any additional prints, I will be very glad to send them to you on request.

As I have been somewhat disturbed in recent months regarding damages incurred in transportation, I should be very happy to receive a "conditions report" from you when the paintings and sculpture reach you.

I hope that the exhibition will please you and that it will be well-received in San Francisco.

My very best regards - and belated wishes for a very happy new year.

Sincerely yours,

EGH/tm

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by the published 60 years after the date of sale.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

(Holbrook Gift continued)

- "Peace Offering" by Woody Crumbo, color woodcut
- "Sentinel" by Woody Crumbo, color woodcut
- "Autumn Flight" by Woody Crumbo, color woodcut
- "The Hunter" by Woody Crumbo, color woodcut
- "Flute Dancer" by Woody Crumbo, color woodcut
- "Trail Dancer" by Woody Crumbo, color woodcut
- "Scalp Dancer" by Woody Crumbo, color woodcut
- "Deer and Ducks" by Woody Crumbo, color woodcut
- "Deer and Butterfly" by Woody Crumbo, woodcut

GIFT OF MR. JOHN MULDOON, JR. (Chicago, area, Illinois)

- "The Mashhead" by Boardman Robinson, casein painting

GIFT OF UMBERTO MASTROIANNI (Rome, Italy)

- "Music" by Umberto Mastroianni, etching

GIFT OF ATHENS ART ASSOCIATION

- "Moon Surface" by Kermit Ewing, mixed media in metal

GIFT OF JAMES M. ROSENBERG (Scarsdale, N.Y.)

- "Silence-Naples" by J.M. Rosenberg, pastel
- "Winter in the Adirondacks" by J.M. Rosenberg, lithograph
- "Summer" by Robin Fox, oil painting

GIFT OF ANDRE VERLON (Paris, France)

- "Movement #11" by Andre Verlon, oil collage

BOOKS

- GIFT OF D. VAN NOSTRAND CO., INC.**
Hungarian HEROES AND Legends, by Joseph Dowlen (book)

- GIFT OF AMERICAN FEDERATION OF ARTS, (Book)**
Illustrated book containing lecture by Dr. Frank Stanton

The Phoenix Art Museum 1625 North Central Avenue Phoenix 4, Arizona

PHONE 255-5345

F. M. HINKHOUSE
DIRECTOR

January 10, 1964

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

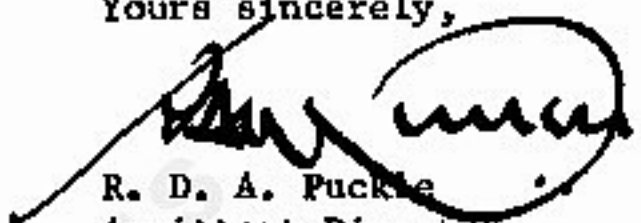
Dear Ms. Halpert:

Please accept our apology for not replying to your very kind letter of December 30. This is our busiest season and with the pending building of a new wing we are, besides being busier than ever, in a constant state of nervous excitement.

Mrs. Pritzlaff asks that we tell you that she perfectly understands the situation and sends her thanks for your courtesy in replying to her letter.

Best wishes for a successful and happy new year.

Yours sincerely,



R. D. A. Puckie
Assistant Director

Ms. Edith Gregor Halpert, Director
The Downtown Gallery
32 East Fifty First Street
New York 22, New York

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Abby Aldrich Rockefeller Folk Art Collection

Williamsburg, Virginia

6 January 1964

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

I have studied the group of things that you sent on approval very carefully and presented them to the Executive Committee at our meeting today. We have put through an order for purchase of your number 22, the "New England Widow" - mourning picture found in Deerfield, Massachusetts for \$150.

We would like to consider the following items for purchase, too, but I am authorized to spend only \$1,400 for the lot. Would you think this over, please, and let me know if you will consider this. The subjects in which we are interested are:

1683	"Woman in Profile," by Mary B. Tucker, dated 1840	\$400.	975.-
1788	"Flower Galaxy," found in Philadelphia	\$500.	800.
1719	"Napoleon on His Steed," by Warren Bradley, found in Vermont	\$300.	400.
1723	"Friendship", c. 1810	\$200.	300.

I will have the other materials, your numbers 708, 1300, 1549, and 1758, crated and sent to you sometime early next week. I will look forward to hearing from you whenever you have a moment, in the meantime, I hope that you have a wonderful New Year.

Best,

May.

Jan 5, 1964

MRS. CLINTON H. GATES
5738 WARD PARKWAY
KANSAS CITY 13, MISSOURI

Downtown Gallery
32 E. 51st St
New York, N.Y.

Dear Mrs. Haggart

For more than a year
I have been caught up in the
"art fever" - doing the galleries,
reading and looking at
anything concerning art.

In Europe last summer
and especially in Paris, and
in N.Y. this fall as well as
last spring, I became much

I have no plans for
selling at the present
time. Perhaps after
more exhaustive search
for the other I might
consider it. The Art
Museum, The Academy
and Robert Carlier
have not been able
to dig up any addit-
ional information
so I'll have to continue
in my own independent
way.

I do hope you get
on with your book
in the near future
and I shall look
forward to its
publication.

Mr. Frankenstein is
extremely interested and
cited four reasons
for believing it to
be authentic. He
however will come
here March 20th
to see the original
and possibly help
in my search for
the other? plaque.

I couldn't arrange
to send the original
to N.Y. as I have no
"off the premises"
insurance, however
I would be glad to
bring it along on my
next trip to N.Y.

January 3, 1964

Mr. Gordon Heald
61 Forest Street
Needham, Massachusetts

Dear Mr. Heald:

On December 2nd, we shipped a painting by John Marin and
following your instructions had it delivered at the Par-
tridge home. Thank you for mailing the receipt to us.

Naturally we are very curious as to your response to the
painting as seen in your own environment and naturally
also, I hope that you have decided to retain this paint-
ing permanently.

Meanwhile, my very best wishes to you and Miss Partridge
for a happy and joint new year.

Sincerely yours,

EGH/tm

THE MEMPHIS ACADEMY OF ARTS

OVERTON PARK MEMPHIS 12 TENNESSEE

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51 Street
New York, New York 10022

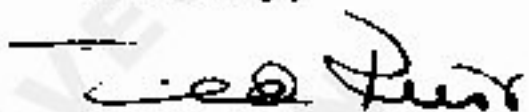
Dear Mrs. Halpert:

Can we plan on the last week in October and first two of November for the show? I'd like to make that date definite if it's all right with you. I should think the exact day of your talk could be determined later, when we both know our fall plans better.

One of the painters on our faculty, Edward Faiers, is planning a trip to New York during the last week of this month, and since I doubt if I'll be there before I go to Europe in July, when you'll be closed, I'd like him to visit you and make at least a tentative selection of paintings for our exhibition. Will this be all right with you? And would one day be better than another? He'll be there during the week of the 27th.

And a happy 1964 to you, too.

Sincerely,



Edwin C. Rust, Director

13 January 1964
ECR:pw

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 5, 1964

Mr. William E. Steadman, Director
University Art Gallery
The University of Arizona
Tucson, Arizona 85721

Dear Bill:

I have just returned from a delightful winter vacation and found enough correspondence awaiting me to make the daily incoming mail at General Motors look picaresque. However, I thought I would reverse the process and start at the top with the latest date.

My collection of Henry Moore sculpture is limited to four small examples, as you may recall, and we communicated with the photographer to have prints ready for you as soon as possible and I hope that he will come through promptly now that the holiday rush is over. The moment the prints arrive, I will send them on to you via air mail, but it will certainly be at least three or four days. Knoedler's has the large versions of two and it might be interesting to demonstrate how well these look in the small and in the large scale. Of course you know none of these will be for sale as they are in my personal collection.

Also, if the Bird Exhibition has not as yet been shipped, I want to make sure that the two items I requested returned directly to the Gallery were not being forwarded to Arkansas. In referring to some previous correspondence, I find that a mistake had been made and I trust that it can be and will be corrected immediately. The two items which were listed as damaged in the original correspondence were the TINSMITH'S SIGN of the PEACOCK and the woodcarving by Schimmel entitled ROOSTER. However, I find that instead of the latter I was sent a photograph of the Harnett painting which I trust arrived in good condition. This may be sent on to Little Rock. It is the small early American woodcarving by Schimmel that I wanted returned together with the PEACOCK trade sign. Both of these were omitted from our new consignment sent to Arkansas. As I mentioned previously, I was very much distressed about the damage in transit or unpacking or whatever and trust that the rest of the Folk Art will clear in the original condition.

When do you plan to be in New York? It has been a long time and I look forward to seeing you in the near future. Happy New Year.

Sincerely yours,

EGH/tm

For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE
DOWNTOWN
GALLERY

STATEMENT

Jan. 1, 1964

32 EAST 51 STREET • NEW YORK
Telephone: Plaza 3-3707

Dr. & Mrs. Milton Kramer

1172 Park Ave.

New York, N. Y.

Dec. 5, 1961 Purchase
July 2, 1962 Purchase
July 12, 1962 Purchase

\$1,351.88 ✓
77.25 ✓
21.93 ✓
1,451.06

Payments:

March 1962 \$ 50.00
Apr. 100.00
June 100.00
Dec. 150.00
Jan. 1963 50.00
Mar. 50.00
Mar. 50.00
May 50.00
Nov. 751.88

1,351.88

Balance Due

99.18

for publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

January 10, 1964

Mr. Thomas W. Leavitt, Director
Santa Barbara Museum of Art
1130 State Street
Santa Barbara, California

Dear Tom:

I am clearing out my 1963 files and am writing to ascertain whether you received the photographs of the steel pen drawings - and if so whether you have made any decision. Please be perfectly frank as I do not offend easily - if you know what I mean. In any event, I should be delighted to hear from you.

Please accept my belated wishes for a very happy new year.

Sincerely yours,

EGH/tn

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 11, 1964

Mr. Abraham Oberfest
Hoffberg and Oberfest
475 Fifth Avenue
New York, New York

Dear Mr. Oberfest:

I am enclosing a memo from Mr. Solinger who for many years has been applying for a real estate tax refund and has been successful on two occasions.

I sent him the contract of sale but he also requests the report on 32 East 51 Street in order to settle the matter finally. Do you have this available?

Also, I need my personal account book desperately as I refer to it frequently and will be glad to send for it if it is available. At this time, I also want to tell you how utterly unhappy I am about the bookkeeping situation here. While the original proposed arrangement of two days a week seemed satisfactory, as it stands now, we have the largest number of outstanding notes, memos and whatever and other material which needs verification so that I can answer phone calls intelligently. My entire feeling about the books is not a happy one and I would love to discuss this with you in the near future as I can't possibly carry on this way, with so many items outstanding. I am also somewhat disturbed about the great increase in my personal tax as compared with a record I just came across as of 1961. Perhaps we can get together about this matter at your convenience. Best regards.

Sincerely yours,

EGH/tm

IX. APPRAISAL:

The print collection has increased with a good number of purchases during the year. (see additions and gifts). The Georgia Museum of Art now has an outstanding and important print collection, which varies, in type and periods, both modern and ancient, Oriental, Foreign and American. The total number of art works in the permanent collection (Holbrook Collection) which includes oils, watercolors, drawings, prints, sculpture, crafts, stain glass, etc. now numbers 1,089.

We are now in the process of compiling data for a new catalog which has been badly needed for many years. Our last issue was published ten years ago, and is sadly out of date. We have been promised funds for the new catalog which we hope to have published early in 1965. We feel that the new catalog will be a great step forward in publishing the valuable museum collection to other schools, universities, libraries and publications. We have many requests for our catalog from cities far and near, institutions of education and culture. Such a catalog should be an asset to the University of Georgia.

The Clarke County Athens Junior High School and Senior High School students held their annual exhibition of art works for the month of May in the museum as usual, and it is interesting and encouraging to note the development of art in the schools and the training which prepares the students for a more useful and enjoyable life.

The attendance for the museum's visitors averages a few less than last year due to the annual school children's attendance. The Elementary Schools held their exhibitions in the respective schools and at the shopping centers and the Georgia Center for Continuing Education. Thus the bus loads of children did not come this year. However, many groups of children did come with their teachers to see special exhibitions during the year.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

H. B. FREEMAN, D. D. S.

2500 BATHURST ST.

APT. 702

TORONTO - - ONTARIO

January 8/64.

Dear Edith -

Enclosed cheque for

200 ⁰⁰/₁₀₀

and that's it.

I can hardly wait to
get to New York to
start all over again.

Is this
correct?

Happy New Year.

Pl. return -

Hersch.

H. B. Freeman
OK
JAN 10 1964

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

not to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Mrs. Philip Spielman
2829 Forest Avenue
Berkeley, California



THE DOWNTOWN GALLERY
22 East 51 Street
New York, New York 10022

Attention: Mr. Tracy Miller

THE TOLEDO MUSEUM OF ART

FOUNDED BY EDWARD DRUMMOND LIBBEY MONROE STREET AT SCOTTWOOD AVENUE TOLEDO 1, OHIO

AIR MAIL

OTTO WITTMANN, DIRECTOR

January 3, 1964

Mrs. Edith G. Halpert
Downtown Gallery
32 East 51st Street
New York, N. Y. 10022

Dear Mrs. Halpert:

We are planning an exhibition of works of art for private collectors from February 6 through March 8, 1964, in which we want to bring together a distinguished group of works of art of different kinds to offer to collectors in this city where there are few opportunities to acquire fine objects.

We would like to enlist your cooperation in assembling this exhibition, prices to be within a top of \$1,000, with the majority of items in the \$10 - \$400 range.

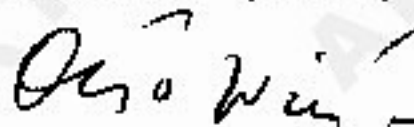
As all objects will be on sale here at dealers' list prices, we are not asking for a discount to the Museum.

Mr. William Hutton, Assistant Curator, will be in New York the whole week of January 5, to select objects for the exhibition and he will telephone you at that time.

I very much hope that it will be possible for you to cooperate on this.

With best wishes,

Sincerely yours,



Director

OW:hm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ENTREPRISE GÉNÉRALE D'EMBALLAGES

TRANSPORTS - EXPÉDITIONS MARITIMES ET AÉRIENNES
DÉMÉNAGEMENTS - ASSURANCES

BERTHIER & C^{IE}

Société anonyme au capital de 3.000.000 de Francs

ATELIERS & MAGASINS :

192, Rue Béronger
COLOMBES (Seine)

CHA. 39-74

Siège Social :

63, Rue Sainte-Anne - PARIS (2^e)

Tél. : RIC. 17-21

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Our ref: 4642/44891/RATTNER/PARIS

Paris, le January 14th 1964

THE DOWNTOWN GALLERY
32 East 51st Street
NEW YORK CITY NY USA

Attention: Mrs Edith HALPERT

Dear Mrs HALPERT,

We have the pleasure of sending you enclosed copy of letter mailed to day to W.R.KEATING & Co, which we hope is self explanative.

All necessary arrangements have been taken on our part so that this shipment will not miss the boat on which we intend to load the crate containing Mr RATTNERs paintings.

We assume that Mr C.MUSICO upon receipt of our letter, will immediately get in touch with you for the arrangements to be taken, so that the paintings can be delivered in time for the exhibition.

Hoping that all will be going satisfactorily we remain, dear Mrs HALPERT,

Faithfully yours:

BERTHIER & Co

By: M.ALEXIS

Enclosure: Copy of letter to
Mr C.MUSICO



January 10, 1964

Mr. Marc Antles
61 Morton Street
New York, New York 10014

Dear Mr. Antles:

Thank you for your letter and for letting us see your resume.

I am sorry to tell you that we have no personnel opening at the present time and our future plans make it most unlikely that we will be adding to the staff.

May I wish you the very best of good luck in finding a gallery where you can get the experience you are seeking.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

January 6, 1964


Dear Mr. Marin:

Here is the information which you requested:

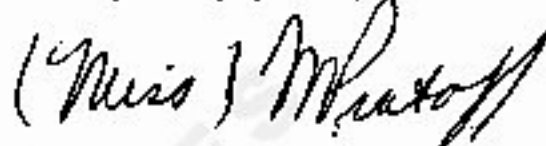
Abraham Rattner

APRIL SHOWERS

Oliver Baker Associates, Inc. 16-681



Very truly yours,



(Miss) M. Piatoff
Secy to R.R. Neuberger

**R
F&**
RUDER & FINN
INCORPORATED

SENIOR VICE PRESIDENT

January 3, 1964

The Downtown Gallery
32 East 51st Street
New York, N. Y.

Gentlemen:

Richard Gelb, President of Clairol, has asked me to thank you for loaning your sculpture, AWAKENING, for the Mother and Child in Modern Art exhibition, which opened in November at the American Federation of Arts gallery in New York. Clairol is proud to sponsor this exhibiton, which, as you know, has no "commercialism" connected with it. Your work will be seen and appreciated by many thousands of people during the year-long national tour.

We are working with the publishing firm of Duell, Sloan and Pearce on an art book based on the exhibition to be published in 1964. The book is planned to include, in color and black and white, photographs of each of the items in the AFA show. The book will include an introduction by A. Hayett Mayer, Curator of Prints of the Metropolitan Museum of Art, and articles by other authorities.

May we request permission to include a photograph of AWAKENING by William Zorach in this publication.

Full credits to you will be carried in the book, and when books are ready, a complimentary copy will go to you. We thank you in advance for granting formal permission in connection with what we hope will be an important book.

Sincerely yours,

Richard Weiner

Richard Weiner

RW/gd

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

FOLD FLAPS BEFORE MOISTENING ADHESIVE

Overseas Service

AEROGRAMME

By Air Mail - Par Avion

MELBOURNE

2 DEC
3 1964

HC-AUS

COMLTH

VOT

COMPU

AUSTRALIA

Mrs Edith Halpert

G. Corcoran Gallery

Washington D.C.

U.S.A.

SECOND FOLD HERE

SENDER'S NAME AND ADDRESS.

Mrs O G Meyer

2 Cross St. Toorak

Victoria

Australia

IF ANYTHING IS ENCLOSED OR ANY TAPE OR STICKER ATTACHED, THIS FORM
MUST BEAR POSTAGE AT THE RATE FOR AIR MAIL LETTERS.

SLIT HERE

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ART DEALERS ASSOCIATION OF AMERICA, INC.

575 MADISON AVENUE NEW YORK 22

BOARD OF DIRECTORS

ALEXANDRE P. ROSENBERG
PRESIDENT

PIERRE MATISSE
VICE PRESIDENT

KLAUS G. PERLS
VICE PRESIDENT

ANTOINETTE M. KRAUSHAAR
SECY. & TREAS.

GRACE BORGENICHT BRANDT

SALLY H. FAIRWEATHER, CHICAGO

DAN R. JOHNSON

ROBERT M. LIGHT, BOSTON

ELEANORE B. SAIDENBERG

EUGENE V. THAW

RALPH F. COLIN
ADMINISTRATIVE
VICE PRESIDENT
AND COUNSEL

MURRAY HILL 8-7800
AREA CODE 212

CABLE ADDRESS
"ARTDEALAS, NEWYORK"

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 2, 1964


Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York, New York

Dear Edith:

Ever since my recent telephone talk with you, about the complaints from donors, I have been including with every appraisal that goes out a notice in the attached form. I hope that this will solve some of your problems.

With best regards and all good wishes for the New Year,
I am,

Sincerely,


Ralph F. Colin
Administrative Vice President

RFC:j1 A735
Enclosure

January 10, 1964

Dr. L.J.F. Wijsenbeek, Director
Gemeentemuseum's Gravenhage
Postbus 72
The Hague, Holland

Dear Dr. Wijsenbeek:

I am sorry that there has been some confusion which I seem to be inadvertently responsible. I am referring to a letter I have just received from Henri Dorra together with a copy of his letter to you confirming a telephone conversation mentioned in his first paragraph.

Shortly after your visit and decision to have a Dove exhibition at the Gemeentemuseum, I wrote to Frederick S. Wight, Director of the Art Galleries at UCLA, who has been working on a large Davis exhibition to be held at his galleries and possibly two other museums in America. We were eager to have this exhibition sent abroad but since we have no fund for packing and transportation to Europe, final arrangements had not been made with the Tate Gallery. However, in my delight that Dove would be seen in Holland for the first time with a complete retrospective, I mentioned this to Wight who had organized an excellent Dove exhibition a few years ago and suggested that some arrangement could be made to send this on to London subsequently and perhaps later work out something in relation to Davis. Obviously, Mr. Wight assumed that this was a fait accompli and wrote to Henri Dorra who was then in Paris. And so we have an excellent case of utter confusion for which, again, I have to assume the responsibility although I feel that I am an innocent person nevertheless. Perhaps it was all a case of wishful thinking on the part of three poor Americans.

In any event, I felt that I should write to you about this in explanation of what might have appeared rather a surprise call to you. Meanwhile, I am waiting for word from Mr. Seeren to go over the Arthur Dove material and make the selection for the show that you had suggested and of course would be delighted if this turned out to be the double decker Dove and Davis.

It was a great pleasure to see you in New York and I remember the evening with the greatest of pleasure.

Many thanks for your card and your charming note.

I look forward to hearing from you shortly. My very best wishes for a happy new year to you.

Sincerely yours,

EGH/tm

activities continued:

Mar. 4, Athens Art Association night meeting (95)

Mar. 22, Orientation reception for new students 7:30 to 9:30 P.M. (200)
(sponsored by Registrar's Office)

Apr. 1, Athens Art Association meeting (80)

Apr. 10, Athens Girl Scout troop (25)

Apr. 10, Gainesville High School students (45)

Apr. 11, Athens Junior High School group (45)

Apr. 14, Ill. Ga. 5th and 6th grades (55)

May 7, Reception for opening Athens Junior Hi and Senior Hi art exhibits (75)

May 8, Annual Conference of Journalism School, High School Editors (125)

May 9, Campfire Girls from Toccoa, Georgia (25)

May 13, Annual Education Industry Conference sponsored by Journalism (150)

May 31, Sunday, reception for opening of Reynolds exhibition (200)

June 1, 9 p.m. Athens Art Association reception for opening exhibit (40)

June 6, Open house all day for Alumni and Commencement visitors (150)

The museum is used by different schools and colleges in the University for various types of meetings, conferences, and programs. The Journalism School, the Art Department, the Music Department, Home Economics Department, Foreign Language Department, and various other departments bring classes in to study and benefit from the different exhibitions. Some civic organizations hold program meetings and conferences in the museum frequently during the year, as well as teas and receptions. The University House Directors usually hold one meeting a year in the museum, with program speaker. The English Department sends students in to write a paper on the exhibitions to hand in for class. Large groups and small ones from the Georgia Center for Continuing Education. The Athens Chamber of Commerce has the museum listed as an important and interesting place for visitors to Athens to visit.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by published 60 years after the date of sale.

January 10, 1964

Mr. Edward B. Henning
Curator of Contemporary Art
The Cleveland Museum of Art
11150 East Boulevard
Cleveland, Ohio 44106

Dear Mr. Henning:

We are very pleased indeed that both you and Mr. Sherman Lee have decided to acquire the Stuart Davis painting entitled MURAL - LOBBY WALL. When I talked to the artist about it, he too was pleased as he considers this one of his major paintings and had hoped that it would be housed in a major museum like that at Cleveland. Enclosed please find a receipted invoice. The form you sent us was filled out and mailed to you a day or so ago. Also, under separate cover, I am mailing a catalogue which was published in 1957, three years before LOBBY WALL was painted, but I'm sure it will provide a good deal of pertinent data for your records. In addition, biographical notes in which some additions appear are also enclosed. In the latter, the bibliography lists publications which appeared subsequent to the catalogue in the event that you want to add such publications to your library.

In closing, I want to say that, in the event that any later examples of Davis's work appear, I will communicate with you. Unfortunately, as you know, while he has devoted all his time to his work, Davis is not among the very productive artists and more than 95% of his work has been permanently placed.

Sincerely yours,

EGH/tm

MUSEUM list CHANGES (cont'd):

✓ Mr. Charles Nagel Jr., Dir.
City Art Museum
Forest Park
St. Louis, Missouri

to Mr. William Eisendrath Jr., Dir.
City Art Museum
Forest Park
St. Louis, Mo.

✓ Mr. Jerry Bywaters, Dir.
Dallas Art Museum
Dallas, Texas

to

Mr. Merrill C. Rueppel, Dir.
Dallas Museum of Fine Arts
Dallas 26, Texas

and make new stencils as follows:

Mr. Jerry Bywaters
Dallas Museum of Fine Arts
Dallas 26, Texas

Mr. Charles Nagel Jr., Dir.
National Portrait Gallery
Washington, D. C.

Please ADD the following to our PUBLICITY list:

Jean Secon, Editor
Manhattan East
44 East 53rd Street
New York, N. Y. 10022

Michael Benedikt
315 West 98th St.
New York, N. Y. 10025

Mr. Theodore H. Meeks Jr.
Vice President, Public Relations
Ford Motor Co., The American Road
Dearborn, Michigan

Mrs. Stella Omohundro
Research & Acquisition Press
Service, Rm. 230, USIA
1776 Pennsylvania Ave. N.W.
Washington 25, D. C.

Mrs. Leah Gordon
Time Magazine
Time & Life Bldg.
Rockefeller Center
New York, N. Y. 10020

Celebrity Service Inc.
140 West 57th St.
New York, N. Y. 10019

Mrs. S. B. Kay
37 Weybridge Lane
Brookline, Mass.

Please ADD to our MUSEUM list:

Mrs. Adelyn Breeskin
Nat'l Collection of Fine Arts
Smithsonian Institution
Washington, D. C.

Mr. David W. Scott
Nat'l Collection of Fine Arts
Smithsonian Institution
Washington, D. C.

Mr. Gerald Samuels, Curator
Bradford Junior College
Bradford, Mass.

Mr. William A. Bostick, Sec'y
Detroit Inst. of Fine Arts
Detroit 2, Mich.

Mr. Jeffrey H. Loria
The Vincent Price Collection
360 West 31st St.
New York, N. Y. 10001

Mr. John Pancoast, Dir.
Portland Museum of Art
111 High Street
Portland, Maine

Mr. Paul Beckhout, Conservateur
Museum voor Schone Kunst
Ghent, Belgium

Mr. J.W. Coffman
Kansas City Public Library
311 East 12th St.
Kansas City 6, Mo.

Mrs. Joan Avnet
188 Kings Point Rd.
Great Neck, L.I., N.Y.

Mrs. G. Lee Runyon, P.R. Dir.
The St. Paul Art Center
30 East 10th St.
St. Paul, Minn.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

202-555-1212

202-337-1554

3234 N Street, NW Washington DC 20007
Sunday.

Dear Edith,

Maayan returned here Friday night and relayed the information that you are feeling not so good these days and that a session in some hospital is indicated. This is very unhappy news and I hope that the problem, whatever it is, can be taken care of in short order. Meantime, I thought that you would be cheered by the news that Williams and I have come to a definite understanding about my commitments to the Corcoran during the coming year. My only responsibility will be for the Morris exhibition which can be handled in New York just as well anyway. I have definitely put the sealch to the idea I had that I would have to show up in D.C. at regular intervals. Will discuss this when I see you. I will be in N.Y. next Saturday. Expect to see you romping about as usual.

As ever

Don. Hayes

ESTHER BEAR GALLERY

1125 High Road - Santa Barbara, California

14th January 1964

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith,

I am enclosing a duplicate invoice for the last three Dole collages shipped to you recently. The title and price on the label on the back of each picture is correct. I hope you like the new pictures.

The last letter from Bill Dole in Rome tells me he is having his show at the Springer Gallery in Berlin in February. He also sent me two new collages of his new Roman series. They are beautiful -- very antique looking. Now I am trying to make up Bill's schedule for this year and into the beginning of 1965. He will have a large Retrospective show at the University Gallery here in March of 1965.

With all my best wishes for the New Year -- and the new Gallery.

Warmest greetings,

Esther

January 2, 1964

Sir John Rothenstein
Director, The Tate Gallery
Milbank, S.W. 1
London, England

Dear Sir John:

This is to confirm our telephone conversation of a few days ago. I am delighted that you should be interested in pursuing the possibility of displaying the Stuart Davis exhibition at the Tate. Mr. Wijsenbeek of The Hague is very much interested, and although I have not approached any of the Paris museum directors, the American Embassy will do so. I have no doubt that they will succeed as they have an excellent record of arranging exhibitions of American art in Paris.

I am sorry I did not have the opportunity of seeing you during my recent trip.

Yours sincerely,

Henri Dorra
Associate Director
UCLA Art Galleries

HD:rb



Sloan Galleries of American Paintings, Valparaiso University, Valparaiso, Indiana

January 4, 1963

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Mrs. Halpert:

The photographs of the Marin paintings finally arrived today. As far as I can tell, the oils seem to be the stronger of the paintings. I would like to see some more watercolors therefore... if possible from the period of the '20s. Are the following still available?

DEER ISLE, MAINE, FANTASY, 1919, 18½ x 15½, wc
MAINE, 1921, 19½ x 16 3/8, wc
BAR HARBOR, MAINE, 1924, 18½ x 22½, wc
WHITE MOUNTAIN COUNTRY * #34, FRANCONIA RANGE, MOUNTAIN AND FIR TREES 1927, 16 5/8 x 22, wc
NEAR TAOS, NEW MEXICO #4, 1929, 14 x 20, wc

As things have developed, we can hang to advantage altogether 25 paintings from your gallery... 4 more than you listed. Since the time is short I will trust you to choose 4 more paintings along the lines indicated above.

We will need the paintings by February 1. I am writing to Budworth to pick-up, crate, and ship the paintings. Our insurance goes into effect as soon as Budworth picks up the paintings. We do not need to know that date of pick-up ahead of time. Our insurance will cover from the time of pick-up to the time of their return to you. I will ask Budworth to make arrangements with you for the best time of pick-up.

I regret very much that I could not come to New York to choose the paintings. We will rely on your good judgment to send us a representative selection of the best Marins available. Unless better paintings come to your attention before the time of pick-up, send us the 21 paintings listed (they very nicely describe the range of Marin's work) plus four more as requested above. We do hope that a purchase of one of the paintings can be made.

We look forward to receiving from you an indication that the paintings are being shipped, and are most grateful to you for sending them.

Sincerely,

Richard Brauer, Curator

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



TEMPLE EMANU EL ■ 1500 SUNSET BLVD. ■ HOUSTON 5, TEXAS ■

January 10, 1964

Honorary Chairman
Mr. Will Clayton
Mr. F. Julius Fohn
Mr. J. P. Hamblen
Mr. R. E. Bob Smith
General Chairman
Dean Alfred R. Neumann
Coordinator
Rabbi Robert I. Kahn
Arts
Mrs. J. M. Lurie
Dance
Mrs. William Rozan
Drama
Mrs. Abin Shit
Mrs. Adie Marks
Music
Mr. Irving Wadler
Information and Education
Mrs. Max Herzstein
Public Relations
Mr. Earl Littman
Finance
Mr. David Weintraub

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith G. Halpert
Downtown Gallery
32 E. 51st St.
New York 22, N. Y.

Dear Mrs. Halpert:

I have yours of December 30 and am sorry I could not reply sooner. Somehow we failed to write you in the fall, and we did not hear from you. We've assembled a very lovely collection of Biblically inspired works of art, and will try to send you a catalog of the exhibit.

Meanwhile, I appreciate your having written again, and am only sorry that I did not get in touch with you in the fall for potential loans.

Sincerely yours,


Rabbi Robert I. Kahn

[1964]

MRS. SYDNEY STEIN, JR.

1192 WESTMOOR ROAD, WINNETKA, ILLINOIS

Townhouse Gallery
Dear Mrs. Mack

Just to say thank you. It
is lovely & arrived in perfect
condition just as we left
for Christmas holiday
so no time to open until
a week ago.

Many thanks,

Jeanette S. Stein

VI.

PUBLIC SERVICE:

Mr. A.H. Holbrook's talks to different schools, clubs, organizations etc. both in town and out of town.....dates and approximately how many attended :

Nov. 14, 1963 Mr. Holbrook spoke to faculty and student body of Tift College in Forsyth, Georgia. (250)

Nov. 26, Spoke to Athens Womens Club in Athens, in the museum of "Religious Art" program (35).

December 25, Tour of museum and short talk on collection to the visiting Foreign students in Athens during Christmas Holidays. (75)

1964

January 10, Norton Gallery of Art, West Palm Beach, Florida, opened exhibition of 40 paintings from the Holbrook Collection loaned for display and Mr. Holbrook made the opening address. (275)

January 22, Monroe Womens Club in Monroe, Georgia, art program (50)

January 26, Gainesville, Georgia attended as honor guest at the opening of new art museum in Gainesville, Ga. (150).

June 7th, Gainesville, Georgia, opening address of exhibition of pictures loaned from the Holbrook Collection for a month's display. (112)

REQUESTS FOR PHOTOGRAPHS OF PAINTINGS IN THE HOLBROOK COLLECTION FOR PUBLICATION OF VARIOUS KINDS:

To Corcoran Gallery of Art, Washington, D.C.

"Bridge at Old Lyme" by Childs Hassam, for exhibit catalog of the artist's works

To Berry Hill Galleries, New York City, N.Y.

"Bridge at Old Lyme" by Childs Hassam, for exhibit

Documentation concerning the artist.

To The Encyclopedia Americana, New York City, N.Y.

Request photographs of complete collection and complete set of photographs or any catalogs of the collection,

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

rior to publishing information regarding sales transactions, researchers were responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by the published 60 years after the date of sale.

CORRESPONDENCE

1964

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Edith, Your 2 letters ^{1/24/64} arrived a while ago about ^{1/24/64} I'll be in N.Y. Feb. 3-8. Blackstone & I will call you for a talk. ... We will write S.B. to get on the ball about those plates which I told them to return! Re your drawing gift, bless you & thank you for doing that. My name certainly needs to be on the label but if you want to send a letter of transmittal to the B. of Trustees, that would be very nice! See you after the 1st Affection, Jean

ALIENS REG. MAIL
HONOLULU
JAN 27 1964
HAWAII
U.S. POSTAGE
3c
26 520694

Mrs. S. S. Halpern
The Downtown Gallery
32 East 51 Street
New York 22
John New York
Printed in Japan

Butterflies and Flowers (watercolor)
Joris Huysen, Flemish, dated 1590
HONOLULU ACADEMY OF ARTS
C. Montague Cooke, Jr. Fund

(I am temporarily without a confidential
secretary -)

WILLIAM H. LANE FOUNDATION
LEOMINSTER, MASSACHUSETTS

Telephone
Keystone 48534-
4-8351

1/10/64

Dear Edith,

I have just received a letter from
Mr. Keating of Internal Revenue in
which he says he "cannot go along
with the appraisers Fair Market Values".
He explains as follows - quote:

"Paintings were done some 20 years prior
to purchase in 1959 at prices of \$900 - \$1200 -
\$1300 and then suddenly two years later
these paintings are worth \$2000 - \$2500
and \$3000, an appreciation of 200-300%
in value." He goes on to say that he
would regard an appreciation in this
short period of time of 50% to be more
realistic.

The paintings under review are:

Okeeffe In the Patio II	your inv. dated 9/16/64
Marion Deer Isle, Me.	" " " 10/21/64
" The Tree, New Mexico	" " " "

(over)

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

F
January 11, 1964

Mrs. Edward L. Watson
Country Art Gallery
Westbury, L.I., New York

Dear Mrs. Watson:

I am pleased that you had an opportunity to discuss the exhibition with the Zorachs and that an agreement was made to hold the exhibition next October.

When you are next in town, why don't you drop in so that we can discuss some of the details and specifically names for the committee. Since I have had no experience in assembling a sponsors list, I would like to discuss this with you and perhaps will get some ideas which will fit in with your plans.

Sincerely yours,

EGH/tm

time would be much needed. In fact, the addition of galleries of primitive art from Africa, American Indian art, and Japanese Art would necessitate the addition of a full time staff member as it would require one versed in archeology and Asiatic art to properly show and explain such unusual items to visitors and students.

C-SUPPLIES AND EXPENSE:

An increase of a thousand or more dollars is needed in this budget to cover costs of transportation, rental fees, and the many other everyday needs in running a museum. Traveling exhibitions have increased in cost, both fees and transportation (rental fees) and if we are to take advantage of selecting the best possible traveling exhibitions at the lowest cost, eliciting visitors interest, and increasing attendance, more money should be added to our supplies and expense budget.

D. TRAVEL:

It would be desirable to have funds available for travel to the various regional and national conferences during the year. It is important that the director be present at some of these meetings in order to know the other directors, and keep in touch with the activities and trends in other museums over the country. Even a definite allowance of \$500.00 would be an advantage.

E. CAPITAL OUTLAY:

Most of our equipment budget allowance goes for new frames and cases for new acquisitions to the permanent collection. Much more money is needed for this purpose. A liberal allowance should be made for repairs, cleaning, and general upkeep of art items and museum equipment in general. Many items of equipment are required in displays and the proper exhibition of art items.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

EX int

The Beverly Hills Hotel

AND BUNGALOWS
BEVERLY HILLS • CALIFORNIA

January 7, 1964

Dear Miss Halpert:

I am sorry that I was not able to answer your letter promptly, but I had to leave for California rather unexpectedly.

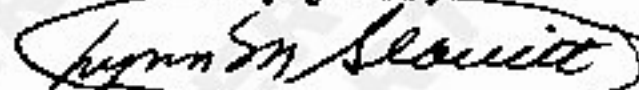
The committee and I are indeed grateful for your generosity. We feel very committed to the "cause" of Channel 13 and are very pleased to find our interest shared by you.

I think that perhaps the best thing to do would be for you to send us a list of the things for sale and those for exhibit. I will call you in mid-February to set up an appointment at your convenience to discuss the arrangements for getting the things to our show. If this is not convenient for you, please let me know.

I would appreciate it if you would put the approximate value of each sculpture and watercolor on the list so that we may proceed with our arrangements for insurance.

Again, thank you so much for your kindness.

Sincerely yours,



Lynn M. Slavitt
(Mrs. David R. Slavitt)

22 Oakwood Avenue
White Plains, N.Y.

Jan. 2, 1964

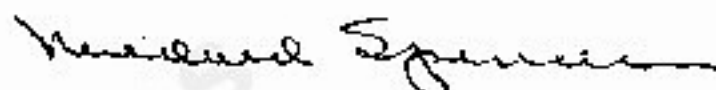
Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Mrs. Halpert:

I was disappointed about the Shahn print of the Blind Botanist, particularly since I had not envisioned the possibility of the edition's being exhausted. When you wrote on Dec. 6 you said that you had "a few on hand at the present time," and I phoned immediately upon receipt of your letter to confirm the order. However, there seems to be no answer to this at the moment, and unless there is some real chance of your getting your hands on a print in good condition in the near future, I should appreciate your returning my check.

If you have photographs or a brochure showing some of Mr. Shahn's other prints in this general price range, I would be interested in seeing them, but I would hesitate to buy one for a collecting friend until he had had a chance to express an opinion.

Sincerely,



(Miss) Mildred Spencer
214 Highland Ave.
Buffalo, N.Y., 14222



**CENTER FOR
CROSS-CULTURAL
COMMUNICATION**

530 Sixth Street, Southeast

Capitol Hill

Washington 3, D. C.

Lincoln 7-0324

BOARD OF CONSULTANTS

Anthropology

Margaret Mead
Leslie A. White

Art

Edith Gregor Halpert
Harry Holtzman
Jacob Lawrence
Ben Shahn

Design

Walt Von Eckardt
Buckminster Fuller

Economics

John Fowleson
William Oltmann

Linguistics

S. I. Hayakawa
Raleigh Morgan
Henry Lee Smith

Literature

Saul Bellow
Robert Graham Davis
Ralph Ellison

History

Hans Kohn

History of Mythology

Joseph Campbell

Political Science

Luther Evans
Max Lerner

Psychiatry

Bryant Wedge, M.D.

Psychology

Nadley Cuthill
Franklin P. Kilpatrick

Sociology

James Mead
Hugh Smythe

MEDIA ADVISORY PANEL

Louis G. Cowan
William Harlan Hale
Gore Hambridge
Don Lacy
Robert Lee
William Rademaker
Mike Wallace
Peter von Zahn

Warren M. Robbins
Director

Stacy B. Lloyd III
Administrative Officer

January 12, 1964

Dear Edith:

I plan to make my oft postponed five day visit to New York toward the end of this week and hope that it will be possible to see you while I am there. I will call you when I arrive on Friday.

Enclosed is an illustrative copy of a letter with which, now that tax-exempt status is almost at hand, we will be soliciting launching funds from 15 or 20 foundations. I thought that a shorter introductory statement would be more advisable than the more detailed 20 page rationale I had prepared previously.

Enclosed also is a copy of Frank Getlein's latest article in The New Republic which I think will interest you from several standpoints.

By separate cover, I am sending you also a copy of the Emancipation Proclamation issue of Ebony featuring Frederick Douglass on the cover. Note, incidentally, the page 131 article on Negro artists, including Jacob Lawrence.

The climate in Washington, now that we have accepted the reality of the President's tragic death, is rather promising. The manner in which Mr. Johnson is saying and doing all the right things is so very corny that it is completely believable. Particularly encouraging is the strong hand he is taking with Congress. Seeking a new slogan in the vein of the "New Deal" and "Fair Deal", someone has suggested that his administration be called the "I Deal" or, better yet, "Ideal".

With very best wishes.

Sincerely,

Warren

Warren M. Robbins

Mrs. Edith Gregor Halpert,
Director,
The Downtown Gallery,
32 East 51 Street,
New York 22, New York.

An educational-informational institute integrating the resources of the sciences,
the arts and the communications media to promote intercultural understanding.

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

held on Sunday Afternoon, and invitations issued on printed cards to museum patrons, friends, faculty and students. The owner of the collection was on hand for the opening and not only spoke to the large audience about the very notable art life of Isabel Whitney, deceased, but led the visitors around the gallery, while he told entertainingly the background of each painting.

This was followed in March by a similar reception for George Henderson (Missionary to Cameroon Tribe in West Africa) in a unique display of his own paintings of African scenes and choice selections from his big collection of Cameroon and African primitive art.

The April show of historical items, photographs and watercolor paintings of old Athens, Georgia, drew a large and interested group. Many of the photographs brought back memories to older citizens and took them back to another generation or so. It was also educational to the younger visitors to know how Athens looked in the early 1900s and late 1900s.

During the Spring, through the courtesy of Lamar Dodd, a fine addition to the museum's collection was presented to the University of Georgia by Richard J. Reynolds, of 21 pictures. The majority of prints were large Audubons and the most important of the gifts was an oil painting by Gilbert Stuart, "Portrait of George Washington". Stuart was an American artist of the early Revolutionary period. Also of importance was the oil painting by Jean Dufy, a well known French artist. Seven other oil paintings were included, five by Bishop, one each by Gaty and Ayling.

A Sunday afternoon reception was held to honor this outstanding gift, and a large number of invited guests attended this opening, enjoying the refreshments along with the interesting exhibition.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

19 Oakland Street
Lexington 73, Mass.
January 1, 1964

The Downtown Gallery
New York, N. Y.

Gentlemen:

Within the past few days I have had the pleasure of seeing William Zorach's Reclining Cat exhibited at the Boston Museum of Fine Arts. Could you advise me whether it is for sale, and if so the price.

Sincerely,

John H. Walters Jr.
John H. Walters Jr.

John

Print to publishing information regarding sales transactions, research are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

exhibition schedule continued:

May 31, Grand opening of the Reynolds Collection (gift) Sunday 3-5 p.m.

which will remain on display for the month of June.

July 1-30 Paintings and drawings by Mr. and Mrs. Harry Greaver, (Maine)

July 1-Aug. 30 Japanese, Oriental artifacts loaned and arranged by Col. and Mrs. Sewall Brumby and Mr. and Mrs. Verner Chaffin.

Four around permanent exhibitions: Kress Study Collection, Paintings on loan from the Metropolitan Museum of Art, New York City, and selections from the Holbrook Collection (Georgia Museum of Art's Permanent Collection).

HOLBROOK COLLECTION TRAVELING LOANS DURING 1963-64 TO OTHER

SCHOOLS, COLLEGES AND ORGANIZATIONS:

TO TIFT COLLEGE, FORSYTH, GEORGIA.....21 pictures (Early American)

ALBANY, GEORGIA, SOUTHWEST GEORGIA ART ASSOCIATION.....27 paintings

NORTON GALLERY OF ART, WEST PALM BEACH, FLORIDA.....40 paintings

UNIVERSITY OF ARIZONA, TUBSON, ARIZONA.....Winslow Homer painting

BOWDOIN COLLEGE MUSEUM OF ART, BRUNSWICK, MAINE....Winslow Homer painting

TO AMERICAN FEDERATION OF ARTS, N.Y.C.painting by Arthur B. Davies for display of several months...(Castles in Spain).

HALMARK CARDS, INC. KANSAS CITY, MO.21 Japanese prints

GAINESVILLE ART ASSOCIATION, GAINESVILLE, GEORGIA....30 paintings (Early American paintings)

The Georgia Center for Continuing Education has borrowed paintings from the museum's permanent collection at different times to be used on their Channel 6 T.V. programs. The Kress Study Collection was used for their special Christmas program of Religious art paintings.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

[1969?]

for to publishing information regarding sales transactions, members are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Due to our physical set up, your painting must be no larger than six feet by six feet, including the frame. We will also need from you a good 8 x 10 glossy photograph of you and an 8 x 10 glossy of your work, plus a biographical sketch to be included in the catalogue.

Collectors Gallery is a new altruistic organization established under a grant from the directors of Gulf American Land Corporation of Miami and Baltimore.

It is our sincere wish that you, through your reputation and participation will help us to make this exhibition of such significance that it will become a great national show conducted each year.

Will you be kind enough to tell Mr. Ferris of our organization if you plan to participate. Please telephone him collect at Area Code 305, 756-2868 in Miami as soon as possible with your decision.

Sincerely yours,

L. Rosen
Leonard Rosen
Chairman of the Board of Trustees

Collectors Gallery

LR/TF/tm

MRS. CLINTON H. GATES
5728 WARD PARKWAY
KANSAS CITY 19, MISSOURI

Is a budget of \$50.00 a
month a realistic one?
I assume, I realize that would
depend on how much of a
collection we wanted to
build, and over what period
of time. However, I was
impressed by the one of the
Milton Kramers as quoted
in the article.

Would it be possible
for you to advise me in

**GIFTS CONTINUED: GIFT OF :
GIFT OF Mrs. VINTON LIDDELL PICKENS:**

"Jungle Saw mill" by Vinton Liddell Pickens, oil painting
PATRONS FUND, PURCHASES:

"The Smokers" by Max Liebermann, etching
"The Resurrection of Lazarus" by Benedetto Castiglione(Genovese) etching

"The Lady Centaur" by Aldergraver, engraving

"Portrait, Prince of Asturias" by Bonnat, color engraving

"Spinning Scene" by Viasscher, after Peter Quast, engraving

"The Flutist" by Caryn Bell after David Teniers, engraving

"Conversation" David Teniers, engraving

"Portrait of Whistler" Guerard, engraving

"Little Boy" by Bonouard, drawing

"Portrait of Phillip II" by Jean Morin, engraving

"The Dying Scipio being Aided by His Son" Bonasone, engraving

"The Smith's Yard" by Whistler, lithograph

"Savory Pigeons" by Whistler, lithograph

"Alderney Street" by Whistler, etching

"Dust from Trojans of BERLIOZ" by Fantin Latour, lithograph

"The Old Lady with Candle" engraving by Rubens

"LeMarechal Francais" by Gericault, lithograph

"Portrait of Inigo Jones" by Van Dyck, engraving

ADDITIONS TO THE COLLECTION THROUGH COURTESY OF MR. ALTON BOSCH

(Moved from Law School of the University of Georgia when Dean Bosch re-
tired in June, 1964).

"St. George and the Dragon" by unknown German artist, stained glass window

"Homer" bronze bust by unknown sculptor (Originally a gift to the Uni-
versity of Georgia by George Foster Peabody.)

GIFT OF DEPARTMENT OF ART

"Gossips" by Harriett Matthews, welded steel sculpture (15" high).

prior to publishing information regarding sales transactions,
members are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

JOSEPH A. D'AMELIO
ARCHITECT
440 WEST END AVE.
NEW YORK 24, N. Y.
LYCUM 5-7858

January 3, 1964

Miss Tracy Miller
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Miss Miller:

Thank you for your prompt reply of my letter requesting rights to reproduce Charles Sheeler's, "Windows".

The only additional information is that it was published in a book called, "Pictures to Live With" written by Bryan Holme for The Viking Press (A Studio Book) New York, 1959. Under the full page reproduction on page 123 of this book is written, ("Windows" by Charles Sheeler, Downtown Gallery). Enclosed is a very rough sketch. It essentially consists of a slight abstraction of skyscrapers showing only their forms and their windows.

In the same book, by the way they credit you with granting rights for Charles Sheeler's, "City Interior". In another book I notice this same painting is credited to the Worcester Art Museum. Could it be therefore that you once had many of these works for a special Sheeler show and they were all on loan from elsewhere? Or is there another Downtown Gallery?

Thank you once again for your help.

Very truly yours,

Joseph D'Amelio

Joseph A. D'Amelio

JAD:ld
Enc.

For publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 8, 1961

Mr. Tracy Miller
Downtown Galleries
22 East 51 Street
New York, New York

Dear Mr. Miller:

✓
Enclosed please find our check for \$70.00 for the Ben Shahn serigraph we discussed in our previous correspondence. (I just now noticed, in checking the address, that the correct name of the gallery is The Downtown Gallery, and not Downtown Galleries, as it's written on the check. I hope this will not make it void. If it should, please just return it and I'll be more careful next time!)

It is my understanding that this amount will cover the cost of the picture, and that the remainder of the charge is to be paid by us here, C.O.D. We are eagerly awaiting its arrival, and appreciate your courtesy in holding it for us.

At this point in our lives, we are not the big time art buyers we might wish to be, but you could bring our fantasies down to earth considerably if you would simply let us know the price range of Shahn's paintings! We've been very curious about this for some time and as with many things, by the time one is through imagining, they seem hopelessly out of reach. So we would appreciate some idea of the range, for future reference, if it is not too much trouble.

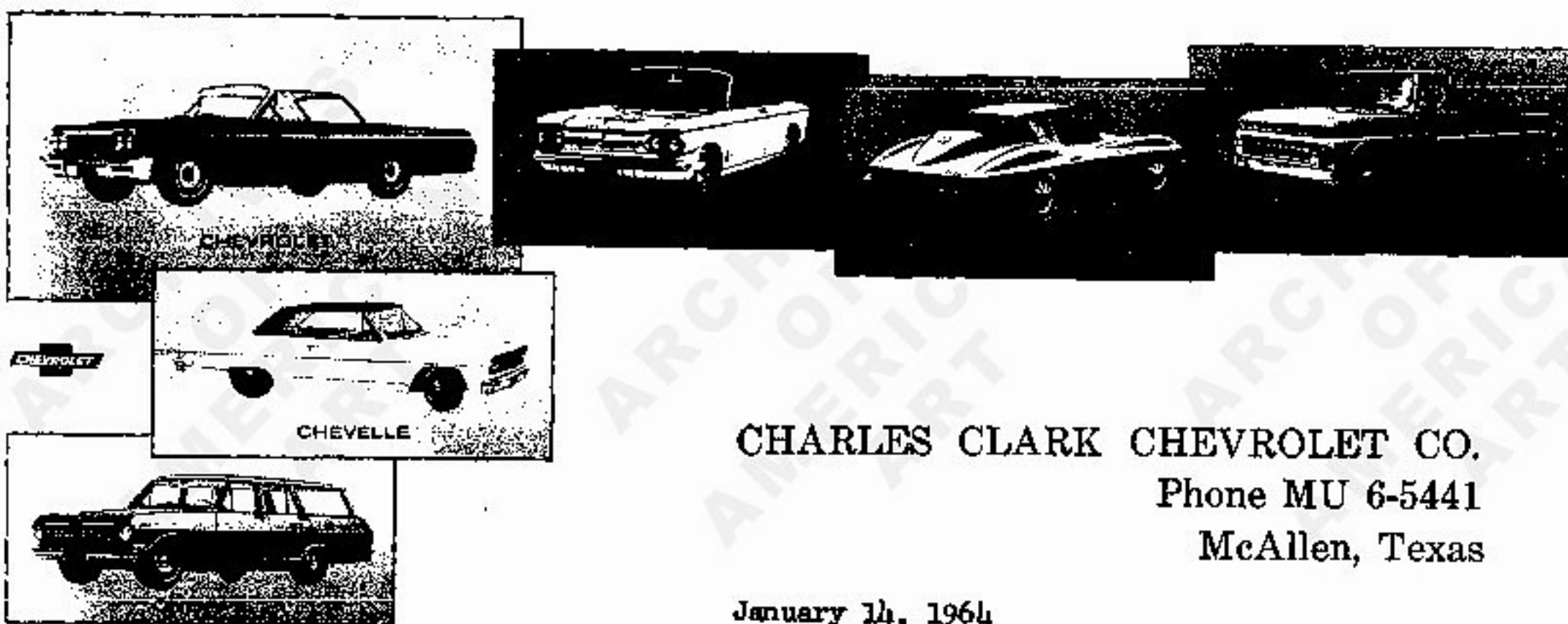
Thank you again for your help.

Sincerely,

Sheila Spielman

Sheila Spielman

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



CHARLES CLARK CHEVROLET CO.
Phone MU 6-5441
McAllen, Texas

January 14, 1964

Miss Edith Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Miss Halpert:

For some time Mrs. Clark and I have been enamored of the work of Georgia O'Keeffe. We understand that yours is the only Gallery representing her.

Would you please send me information concerning the price range that her work falls in and paintings currently on display for sale at your Gallery.

Very truly yours,

Charles D. Clark
Charles D. Clark Pres.

CDC:na

COUNT ON CHEVROLET TO BUILD THE ONE YOU WANT

THE BALTIMORE MUSEUM OF ART

WYMAN PARK BALTIMORE MARYLAND 21218

Telephone 889.1735

10 January 1964

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51 Street
New York 22, New York 10022

Dear Mrs. Halpert:

I am profoundly grateful for all your help with our great enterprise. As for the inclusion of a Halpert painting I would like to look through your photograph files on my next trip to New York. The Whitney has been so extraordinarily generous to us that I simply could not ask for an additional work, but I am sure we will find a fine example either from another museum or your own collection.

All good wishes to you for 1964 and kindest regards

3

Gratefully yours,

Gertrude Rosenthal

Gertrude Rosenthal
Chief Curator

GR/nh

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 6, 1968

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:


Thank you very much for your kind letter of December 23.
I suppose we have all survived the rigors of the holidays
and can settle down to serious business again.

The Marin watercolor arrived safely, and we are delighted
by it. It is, indeed, a beautiful and exciting work. Am
I right in relating it to some of the very juicy oils Marin
did in the late 30's of the agitated, turbulent sea?

Thank you for your information on the appraisal problem.
I can well imagine that it is a difficult thing all around.
We shall certainly keep our eyes open for developments in
this particular department. Meanwhile I shall write you
as soon as the meeting, accepting this work formally, has
been held.

With best regards and wishes for a Happy New Year and much
success in your new venture,

sincerely yours,


Head of the Museum

GV:mc

Gudmund Vigtel, Head of the Museum

ATLANTA ART ASSOCIATION • 1280 Peachtree Street, N.E. • Atlanta 9, Georgia



VENEZIA
CA' GIUSTINIAN

ARCHIVIO STORICO D'ARTE CONTEMPORANEA DELLA BIENNALE

Venice, January 1964

Dear Sirs,

We wish to express our deep thanks to all those Museums, Organizations, Galleries, Associations and people who have continued, also during this past year, to send us their publications, catalogues, monographies, booklets, etc., and all the information concerning their artistic and cultural activity.

This material is of exceptional interest in keeping the informational section of our Institute up to date. It is only through the regular collaboration of all public and private bodies that promote events for the diffusion of modern art and culture that our Institute can adequately fulfill the purposes for which it has been created, and increase its widely known prestige.

We have no doubt that all the Institutions that have so far given us their assistance will maintain it in future, and we invite those that have not done so up to now, to join in this work of cooperation. The importance of this work cannot escape the attention of anybody.

We feel sure we can count on your cooperation and with our best thanks, we are

Yours sincerely

Umbro Apollonio
(Umbro Apollonio)

The Curator

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

GEORGIA

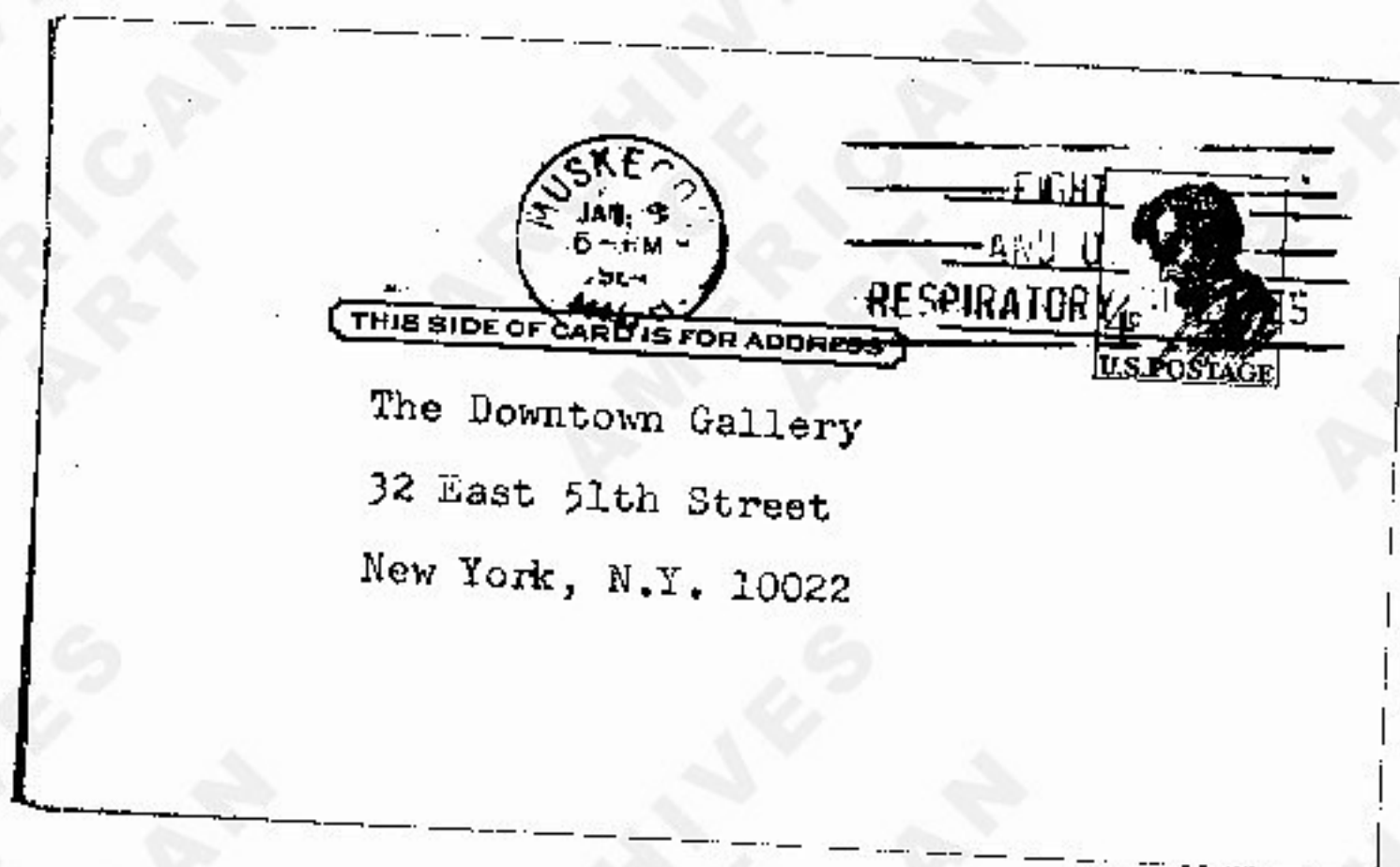
MUSEUM

O F

A R T

ANNUAL REPORT FOR THE YEAR 1963 -- 1964

rise to publishing information, regarding sales transactions, subscribers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



January 3, 1964

Mrs. Katharine Kuh
30 East 68th Street
New York, New York 10021

Dear Katharine:

As you can well imagine, the holiday season messed us up thoroughly in connection with the photographs (etc.) and I am now enclosing what we actually have on hand, with promises from two photographers to deliver the others by the middle of next week.

You will note that I have added several which I thought were especially interesting. They are:

PRAYER ON PARK AVENUE 1942 by Marsden Hartley

NEW YORK MURAL 1932 by Stuart Davis

GAS HOUSE DISTRICT 1932 by Niles Spencer

NEAR AVENUE A 1933 by Niles Spencer

Three of these are at this gallery in New York and all are of New York.

I am also including the following which you requested:

Davis COMBINATION CONCRETE #2

Demuth PURPLE PUP #1

Dove THE CRITIC

Karfiol NEW YEAR'S EVE AT WEBSTER HALL

Marin Retained to Brooklyn Bridge, N.Y. Oct 1928 (hidden)

Marin MOVEMENT - NASSAU STREET #2

Shahn EAST 12TH STREET

Weber RUSSIAN BALLET

*Demuth lived in New York for long stretches of time intermittently. Please see page 12 (last two lines) of the Demuth catalogue published by The Museum of Modern Art in 1950 in connection with his one-man exhibition held at the museum. Many of his cafe scenes and certainly PURPLE PUP were painted in New York.

For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE CLEVELAND MUSEUM OF ART

11150 EAST BOULEVARD AT UNIVERSITY CIRCLE
CLEVELAND, OHIO 44106 CABLE ADDRESS: MUSART CLEVELAND
SHERMAN E. LEE, DIRECTOR TELEPHONE: GARFIELD 1-7340

January 2, 1964

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

We have been living with the Stuart Davis for some time now and both Sherman Lee and I are very pleased with it. I am, therefore, having a check sent to you as soon as possible. My understanding is that it should be in the amount of \$10,800. (\$12,000 less 10%).

I am very pleased that we have acquired this painting. I only hope that if one of the earlier kind, such as that owned by the Whitney or that by The Museum of Modern Art, should become available, you will let us know.

With kindest regards, I am

Sincerely yours,

Edward B. Henning
Edward B. Henning
Curator of Contemporary Art

ebh:aw

January 4, 1964

New York Police Department
17th Precinct
157 East 51st Street
New York, New York 10022

Attention: Captain Healy

Dear Sir:

Please accept my thanks for the prompt attention in answer to my telephone call at about 9 a. m. on Friday, January 3rd. A few moments after the crowd car stopped at the truck, the noise ceased and through the window I saw the truck disappear.

Much to my amazement, therefore, the same truck and the same ungodly noise occurred once again the following morning. I was awakened at 2 a.m. and waited until 2:40 when I dressed and went down to talk to the driver. I also made a note of the name - Sebastiano Rubbish and Carting Corporation, 268 West Street. The drive-in area is part of the Manufacturers Hanover Trust Company. I spoke to the driver, but he very rudely told me to mind my business and continued the noise. I then walked into the bank and spoke to the caretaker at the desk, who agreed that the noise was ghastly.

Since it is an office building with all the employees leaving the premises before 6 p.m., it seems logical that rubbish can be picked up between 7 and 10 p.m. when parking is permissible. In any event, it seems preposterous that any non-municipal organization has the privilege of disturbing the peace to this degree. The grinding noise is probably the most trying sound for human ears and I feel that there should be some ruling to stop this practice after a normal retiring hour.

Again, I am very grateful to you and the department for your very prompt response and hope that you can arrange to have this matter attended to permanently. I am sending a copy of this letter to the manager of the Manufacturers Hanover Bank who, I am sure, will agree with me that no business organization should assume the privilege of disturbing any neighborhood.

Sincerely yours,

EG/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

AFA
January 2, 1964

Mrs. Richard Black, Director
Abby Aldrich Rockefeller Folk Art Collection
Williamsburg, Virginia

Dear Mary:

I received your letter regarding the Jacob Maentel - Stettinius research and wonder whether an catalogue of this material was published at the time or whether you have some visual records for me to play with and check against the previous sales I made, etc. I would be most grateful. The receipt which you enclosed will be returned as soon as I see the hand-painted picture delivered to us.

Have you had an opportunity to go over the paintings and sculpture which was sent to you on approval November 12th? There is no great hurry, but I am just curious. With the new year, I am checking through my files as a routine project.

I hope you have had a grand holiday and wish you a happy new year.

Sincerely yours,

EGH/tm

The average number of visitors from July 1, 1963 to June 1, 1964 was approximately 36 people per day. (Not including receptions, etc.)

The most outstanding and valuable gift of the year was the collection of prints and paintings presented by R.J. Reynolds. (See listing of gifts and additions.)

The twelve paintings loaned from the Metropolitan Museum of Art continue on display in the center gallery, and the Krens Study Collection is on permanent exhibition in the front gallery, main floor. All other galleries are changed in exhibits once a month. (See exhibition schedule). Careful selection of exhibitions is made in advance to secure the most interesting and educative, instructive and attractive displays to appeal to many different visitors of all ages and levels shown in our museum during the year, from sources in various sections of the United States.

Major items of repair:

The old worn out furnace which has been sucking poisonous coal gas into the museum for a long time has now been replaced with a gas connection from the main library building to heat the museum during the winter months. We rejoice that no further damage will be done to the collection and staff members from that source.

Mr. Kinney's office has tried to adjust the air conditioning units and it is hoped that some measure of keeping the temperature under control will be established, both summer and winter.

The stained glass window from the Institute of Law & Government has been placed in the museum's stairwell, through the courtesy of the former Dean of the Law School, J. Alton Hesch.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.